

Druga koža
Second Skin



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MUZEJ RIBNICA
MUSEUM OF RIBNICA

Druga koža / *Second Skin*

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Slika 1: Trgovina z mešanim blagom, kjer so prodajali tudi spodnje perilo.

Photo 1: A general merchandise store, which sold underwear among other things.



Spodnjemu perilu lahko danes dodamo marsikateri pridevnik: lahko je provokativno, intimno, dražeče, pisano, novo in kdaj obrabljeno. Njegova raba je samoumevna in težko si je zamisliti vsakdan naših teles brez tega funkcionalnega kosa oblačila – brez »druge kože«. O perilu ne razmišljamo, pa čeprav se ga vsak dan dotikamo, ga menjamo, peremo, pospravljamo ... Dandanes je to običajen kos oblačila, dobro stoletje nazaj pa je bilo perilo nekaj neobičajnega (predvsem ženske spodnje hlače); za sodobnega človeka je neobičajna njegova oblika, velikost, okrasji. Težko je dojeti, da so se v tem kratkem časovnem obdobju tako na področju perila kot mode nasploh zgodile tako velike spremembe.

Spodnje perilo je že samo po sebi provokativen predmet za razstavljanje, saj predstavlja človekovo intimo, tudi sram, v nasprotju z vrhnjimi oblačili, ki so javnosti odkrita. Če pa temu dodamo še razmeroma kratko in nadvse pestro zgodovino perila ter njegov razvoj, je recept za zanimivo razstavo na dlani.

Da bo perilo dobilo svoje mesto na razstavi in širše gledano v sami identiteti prebivalcev, smo se odločili na podlagi zbirke oblačilnih predmetov, ki sta jo darovala Alenka in Filip Pakiž. Od leta 1995 naprej sta neutrudno zbirala oblačilno kulturo Ribničanov in jo leta 2014 predala v hrambo Muzeju Ribnica.

Pisanje o temi, o kateri se govori in se temeljiteje raziskuje šele v zadnjem času, prinaša kar nekaj izzivov. Eden je pomanjkanje poglobljene literature, drugi pomanjkanje slikovnega gradiva. V spodnjem perilu, ki so ga naši predniki izredno skrivali, se niso nikoli fotografirali, informacije o njem lahko razberemo samo s fresk in skic. Prav tako so raziskovalcu lahko v pomoč fotografije, saj preko vrhnjih oblačil sklepamo o dolžini in velikosti spodnjih kril, velikosti srajc ipd. Medtem ko so se raziskovalci v preteklosti ukvarjali z oblačilno kulturo nasplošno, pa je danes na voljo nekaj več literature tudi o spodnjem perilu. Med njimi velja opozoriti na Jasno Paladin, Tino Curk in Bojana Knifica. Etnologi in raziskovalci vsakdanjega življenja so se temi, kot je perilo, z njim povezana higiena in nenazadnje tudi spolnost, izogibali, saj bi s tem posegli globoko v posameznikovo intimo, o kateri je bilo nekoč sramotno govoriti. Tudi sodobni proučevalci se srečujejo z istimi pomisleki, vendar se le-ti v pogovorih s



Slika 2: Po prvi svetovni vojni je bila moderna deška in neprсата postava.

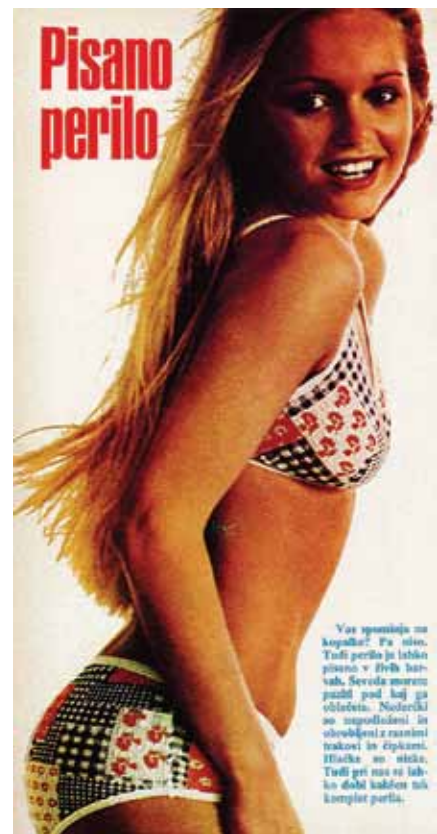
Photo 2: After World War I, a boyish and small-bust figure was the preferred type of figure.

sogovorniki hitro razblinijo. Zavedanje o drugačnosti današnjega sveta in spremembah, ki so jim bili starejši ljudje tekom svojega življenja priča, jim na neki način daje pogum govoriti tudi o nekoč sramotnih stvareh. Želijo si, da bi bile njihove zgodbe in spomini hranjeni, kar je bilo tudi glavno vodilo pri snovanju razstave Druga koža. Krajevnih posebnosti v samih predmetih namreč ne gre iskati. Moda se je vedno spreminjala (v Ribnici morda še bolj zaradi pogostega stika naših krošnjarjev s tujimi kraji), sledila družbenim razmeram in okoliščinam, znotraj določenega kraja se je najbolj razlikovala glede na gmotni položaj posameznika, glede na generacije in spol, vendar pa je bilo enako v vseh drugih krajih. Kar je na našem območju posebnega in nosi svoj čar, so neprecenljivi spomini sogovornikov, utrinki iz njihovega življenja, ki predmete ozavestijo, jih obogatijo z zgodbo in postavijo v kontekst drugega časa. Spodnje perilo obuja starejšim obiskovalcem spomine, mlajše pa uči o preteklem življenju, ko so bile stvari drugačne.

Bralec kataloga se najprej seznanj z zgodovino spodnjega perila, nato izve, kako je bilo spodnje perilo narejeno in iz česa. Sledijo posamezni sklopi oblačil, ki so predstavljeni tudi na razstavi. Od najstarejšega znanega ženskega spodnjega perila – rokavcev, spodnjih srajc in kombinež ter spodnjih kril preide na ženske spodnje hlače, nogavice in modrčke. Kot zanimivost sta predstavljena steznik in krinolina, za nošnjo verjetno najbolj nerodna in tudi sporna kosa oblačil v preteklosti. Predstavitev ženskega spodnjega perila se zaključi s predstavitev dojenja menstruacije in higijene. Sledi opis moškega in otroškega perila ter zaključne misli o perilu in naših telesih v sodobnem času. Zaključek kataloga prinaša seznam razstavljenih predmetov.

Definirati, kaj je spodnje perilo, ni preprosta naloga. Ali so nogavice perilo ali ne? Kam uvrstimo spalno perilo? Gledano s širšega zornega kota, je lahko spodnje perilo tisti del oblačila, ki se neposredno dotika gole kože in je skrito pod vrhnjimi oblačili. Težava nastane, ker so se določeni kosi v preteklosti res nosili na golo kožo, a so bili tudi vidni in še več, poudarjeni. Zlasti srajce, tako moške kot ženske, ki so bile sploh v poletnem času nošene z neposrednim dotikanjem telesa, čeznje pa so čez dan oblekli še dnevna oblačila, predstavljajo lahko eno in drugo – zunanjemu opazovalcu vidno oz. deloma zakrito oblačilo hkrati (Knific 2011: 55). Kljub temu jih uvrščamo, poleg drugih, zgoraj naštetih kosov, med spodnje perilo.

Z razstavo in katalogom želimo ozavestiti spodnje perilo kot oblačilo številnih funkcij, ki nudi človeku toploto, podpira in oblikuje vrhnja oblačila, ščiti telo pred obleko in tudi obratno, obleko pred telesom, je erotično in zapeljujoče (Cunnington in Willett 1992: 14–15). Čeprav skrito, lepo in ujemajoče se perilo omogoča ženski, ki ga nosi, dobro počutje in občutek lahkotnosti. Nekoč ni bilo nič drugače.



Slika 3: Reklama za pisano perilo z začetka 70. let prejšnjega stoletja.
 Photo 3: An advertisement for coloured underwear from the early 1970s.

WHO SEWED UNDERWEAR AND WHAT WAS IT MADE OF?

Nowadays a wide range of adjectives are used to describe underwear: it can be described as provocative, intimate, sensuous, colourful, but also as new or worn-out. Wearing underwear is a perfectly natural thing and it is almost impossible to imagine the everyday lives of our bodies without such highly functional pieces of clothing, without the "second skin". We do not really give underwear much thought, although we touch, change, wash and fold it on a daily basis... Even just over a century ago, talking about underwear was something unusual and it is difficult to grasp that such a big change occurred in such a short period of time.

Since they represent people's intimacy, and even shame, undergarments are rather provocative items to exhibit compared to outer garments, which are there for everyone to see. And considering their relatively short and highly interesting history and development, they make for a very interesting exhibition subject. It was decided to give underwear a special place both in an exhibition and, in a wider sense, in the very identity of the local population on the basis of a collection of clothing items donated to the Museum of Ribnica by Alenka and Filip Pakiž. They had been collecting the clothing culture of the people of Ribnica and the surrounding area tirelessly from 1995 onwards, before handing it over to the museum for safekeeping in 2014.

Writing about a subject that has not been talked about or explored much until recently presents special challenges. One of them is lack of in-depth literature and another one lack of related pictorial materials. Ethnologists and researchers of everyday life used to avoid topics like underwear, personal hygiene, as well as sex, since this would mean invading individuals' privacy and intimacy, which was a topic people were ashamed to talk about. Awareness of how different today's world is and of the changes that elderly people have witnessed throughout their lives encouraged the informants to talk about things that they had felt too ashamed to discuss before. They wanted to see their stories and memories preserved, which was a primary aim in preparing the Second Skin exhibition as well. The exhibited objects feature no unique local characteristics – fashion always passed from one place to another and varied in individual places most markedly depending on people's economic situation, regardless of generations or gender, however, this was the case elsewhere as well. Underwear evokes the older visitors' memories from the past and teaches younger ones about the bygone times, about how different – although not necessarily wrong – things used to be.

The readers of this catalogue first learn about the history of underwear, about how undergarments were made and about the materials used, and then get acquainted with individual sets of undergarments presented in the exhibition. From habit-shirts, undershirts, slips and petticoats to women's underpants, stockings and bras. Two other types of garments are presented as somewhat of a curiosity, namely corsets and crinolines. The presentation of underwear is rounded off with details about the perception of menstruation and personal hygiene, followed by a description of men's and children's underwear, and some final thoughts on underwear and on our bodies in modern times. Each chapter presents the exhibited items and how they evolved over time, and some personal stories are added in circles. The exhibited items are listed in the final part of the catalogue.

Defining underwear is not an easy task. From a broader perspective, underwear is the part of clothing that touches bare skin and is hidden under outer garments.

The aim of the exhibition and the catalogue is to present underwear, the part of clothing that serves a number of functions: it keeps people warm, supports and shapes outerwear, protects the body from outer garments, and vice versa, but is also erotic and seductive. Even though it remains hidden, beautiful and matching underwear makes women feel good about themselves and gives them a feeling of lightness. It does so today just as much as it did in the past.



Slika 4: Tri generacije deklet, tri različne dolžine kril.
Photo 4: Three generations of girls, three different skirt lengths.

RAZVOJ SPODNJEGA PERILA

Človek si je od nekdaj pokrival intimne predele telesa, a perilo, znano iz preteklosti, ni bilo uporabljeno v takšni funkciji kot danes, saj je izkazovalo predvsem družbeni položaj nosilcev in ni imelo praktične funkcije (Paladin 2006: 4).

Prvo »spodnje perilo« najdemo pri biblijskih Adamu in Evi, ki sta si s figovima listoma pokrila svoje genitalije. Že egipčanski sužnji so pod obleko nosili nekakšen predpasnik, a ne zaradi mraza ali higiene, temveč so s tem izkazovali socialni status. Rute za povijanje oblin so poznale tudi ženske v antični Grčiji. Rimljanke naj bi pod kolena nosile nekakšne podveze, ki pa niso ničesar držale, saj niso imele nogavic, zato so imele podveze izrazito erotično funkcijo. Nekakšne krinoline in korzete za oblikovanje teles so poznale ženske na stari Kreti, pa tudi v karolinški dobi (8. in 9. st.) naj bi ženske premožnejših slojev prek prsi nosile nekakšne povoje, podobne kasnejšim steznikom (Paladin 2006: 4).

V renesansi (14. do 16. st.) je moda zapovedovala nošenje krinolin in steznikov. Kot dokaz visokega družbenega položaja so začele ženske svoje telo umetno oblikovati. V 17. st. sta krinolina in steznik za nekaj časa izginila (krinoline so zamenjale blazine pod krilom in spodnja krila) in se spet vrnila v 18. ter v drugi polovici 19. st. (Paladin 2006: 4, 5).

Prelom iz 19. v 20. st. in začetek 20. st., ki je bilo zaznamovano s prvo svetovno vojno, sta prinesla v oblačenje številne spremembe. Splošni oblačilni videz se je do vojne spreminjal počasi, po letu 1918 pa se je moda spreminjala hitreje. Pred tem je vedno prehajala od višjih družbenih slojev k nižjim, širila se je iz centra na periferijo. Ko so nižji sloji enkrat prevzeli modo, ki so jo višji sloji načrtali, so ti že iznašli nekaj novega, saj so na ta način dokazovali svojo superiornost. Skozi modo se je vedno zrcalila identiteta in ideologija, višji sloji pa so si prizadevali preko oblačenja naturalizirati svoj status (Barnard 2005: 58). Po prvi svetovni vojni, ko so se skrhalo poprejšnja družbena razmerja, pa je moda postala skorajda istočasno dostopna vsem.



Slika 5: Mlajše generacije so sledile modi, četudi so bile oblečene letnemu času neprimerno.

Photo 5: Younger generations followed fashion even if this meant wearing clothes that were not season-appropriate.

Nova moda, ki so jo prevzele predvsem mlajše generacije, je prinesla spremembe tudi na področju spodnjega perila. Druga polovica 19. st. pomeni namreč obdobje vstopanja žensk v javno življenje in odpiranja »ženskega vprašanja«, ki je nato v novem stoletju preraslo v pravo žensko gibanje za enakopravnost. Aktivna vloga žensk v prvi svetovni vojni je omogočila ugodno družbeno ozračje za spremembe, ki so po vojni pripeljale do enakopravnejše vloge žensk v družbi. Spremembe, ki so se odražale v ženski modi spodnjega perila, so bile sledeče: opustitev nošnje steznika, začetki nošnje modrčka, uveljavitev ženskih spodnjic, krajša krila. Moda je postala preprostejša in bolj praktična, z manj sloji je omogočala svobodnejše gibanje (Cunnington in Willett 1992: 219).

Zaradi elastične niti, ki so jo razvili v 30. letih 20. st. in jo všili v oblačila, so oblačila postala ožja in oprijeta (Paladin 2006: 29). Čedalje več tehničnih izboljšav v 50. letih 20. st. je omogočilo izdelavo novih tkanin, pojavita se lycra in najlon. Ženske spodnje hlače v tem obdobju niso nič več sporno oblačilo, zato se tako kot ostalo perilo razvijajo v smer zapeljivosti in erotike.

UNDERWEAR THROUGHOUT THE HISTORY

Covering intimate parts has been known from time immemorial, however, the underwear known in the past did not have the same function it does today, i. e. it primarily proclaimed a particular social status of the people wearing it and had no practical function.

The earliest "underwear" is found in relation to the biblical Adam and Eve, who used fig leaves to cover their genital areas. Even slaves in Ancient Egypt used to wear an apron-like garment under their clothing, but not because of the cold or personal hygiene, but as this proclaimed their social status. Scarf-like garments draped around their curves were used by women in ancient Greece. Women in ancient Rome are believed to have worn suspenders of some sort below their knees; these suspenders were not used to hold anything in place as women wore no stockings; they had a distinctly erotic function, they stimulated men's lust. Crinolines and body-shaping corsets of some sort were used by women in ancient Crete, and in the Carolingian period (8th-9th century) women from affluent classes would wear some sort of wrap garments – similar to what was later known as corsets – across their breast.

During the Renaissance (14th-16th century), women did not yet wear panties (although there were some exceptions), but – in accordance with the contemporary fashion – they did wear crinolines and corsets. As evidence of their high social status, women started turning their bodies into a desired shape artificially. In the 17th century, crinolines and corsets disappeared for some time (crinolines were replaced by bustle pads placed under the skirt and petticoats) and reappeared in the 18th century and the second half of the 19th century.

The second half of the 19th century was characterised by women entering the public sphere and by the "women's issue", which then – in the new century – evolved into a proper women's movement for equality. Women's active role in World War I created a favourable social climate for changes that led to a more equal role of women in society in the post-war period. The changes reflected in women's underwear fashion included the following: women no longer wore corsets, they started wearing bras, women's underpants were increasingly popular, skirts were getting shorter. Fashion became simpler and more practical, with fewer layers, which allowed women to move more easily.

Technical advances in the 1950s facilitated the production of new fabrics. One of the innovations was elastic thread, which contributed to lighter, nicer, more colourful and less cumbersome undergarments. As women gradually started wearing pants as outerwear, underwear adjusted accordingly by becoming smaller, narrower and tighter.



Slika 6: Kroji za šivanje oblačil so svoje mesto našli v marsikateri ženski reviji. Ženska, ki je znala sama zašiti in okrasiti oblačila, je veljala za pridno in vzorno gospodinjo. Photo 6: Sewing patterns were featured in many a women's magazine. Women who knew how to sew and embellish clothing were considered to be diligent and exemplary housewives.

KDO JE ŠIVAL PERILO IN IZ ČESA?

Šivilja in krojač sta bila nekoč priznana in iskana poklica. Šivilje so šivale spodnje perilo za oba spola. Delo je običajno potekalo tako, da je šivilja prišla za nekaj dni k družini na dom, s seboj je pripeljala svoj šivalni stroj, tam jedla in spala ter šivala perilo za vse člane družine (prim. Pakiž 2009: 21). Šivilje so šivale po meri, le otrokom vedno malce preveliko, da jim je bilo dlje časa prav. Tak sistem se je ohranil še nekaj let po drugi svetovni vojni. Zaradi možnosti cenejšega nakupa perila in oblek v blagovnicah pa je poklic šivilje zatem začel počasi zamirati.

Pred poroko je nevesta dala zašiti šivilji svojo balo, v kateri je bilo spodnje perilo, posteljnina, zavese, obleke... Šivilje so po prvi vojni začele posnemati kroje iz revij (npr. Žurnal, Modna priloga, Naša žena...), jih včasih poenostavile, vedno pa so šivale malo drugače, da je bil vsak kos oblačila nekaj posebnega. »Izučene šivilje smo posnemale kroj, včasih smo ga tudi poenostavile. Vsaka se je potrudila, da je dodala drobne okraske iz čipk, okrasnih vrvic, posebne šive na oprijetem gornjem delu« (Pakiž 2009: 17–24). V letih pred prvo svetovno vojno se je s prihodom šivalnih strojev delo šivilj izredno poenostavilo.

Šivanja so se ženske priučile od drugih šivilj ali pa so se naučile same: »Mati se je izučila za šiviljo pri mojstrici Skončni Nežki leta 1920. Zatem je šla šivat spodnje perilo k šivilji Urški Virant v Gorenjo vas« (Pakiž 2009: 103). Ženskam je bilo v pomoč znanje, ki so ga nabirale v šoli ali na šiviljskih tečajih, ki so jih obiskovale v

* Vsi citati, označeni z zvezdico, so iz knjige Alenke Pakiž, Ribčančane smo se ləpu nosile!, 2009.

*All quotes marked with an asterisk are taken from a book by Alenka Pakiž, Ribčančane smo se ləpu nosile!, 2009.

Ljubljani še po drugi svetovni vojni. Preprosto perilo so znale zašiti same, običajno pa so si same okrasile perilo, ki so jim ga zašile šivilje. Te so okraševale perilo le premožnejšim strankam. Blago za šivanje so predvsem revnejše ženske pridobile iz obrabljenih oblačil ali posteljnine.

V 17. st. so poznali sedemnajst različnih materialov, v 18. st. in vseh nadaljnjih obdobjih pa že veliko več. Glede na to, da so tako fevdalke kot tudi meščanke in kmetice v 18. st. nosile spodnja krila, čeznje pa krila z modrcem in premožnejše tudi steznike, se je njihov status ločeval glede na blago, iz katerega je bila sešita obleka. Spodnja krila fevdalk so bila iz žameta, damasta in svile, pri kmeticah pa povečini iz domačega platna (lan) (Paladin 2006: 6).

Slika 7: Terice s Hriba pri delu (okoli l. 1930). Pridelovanje lanu je bilo v Loškem Potoku zelo razširjeno, večji kmetje so se s to dejavnostjo ukvarjali še nekaj let po 2. sv. vojni.
Photo 7: A female flax dressers from the village of Hrib at work. Flax cultivation in Loški Potok was widespread, large farmers kept it up for a few years after the end of World War II, circa 1930.

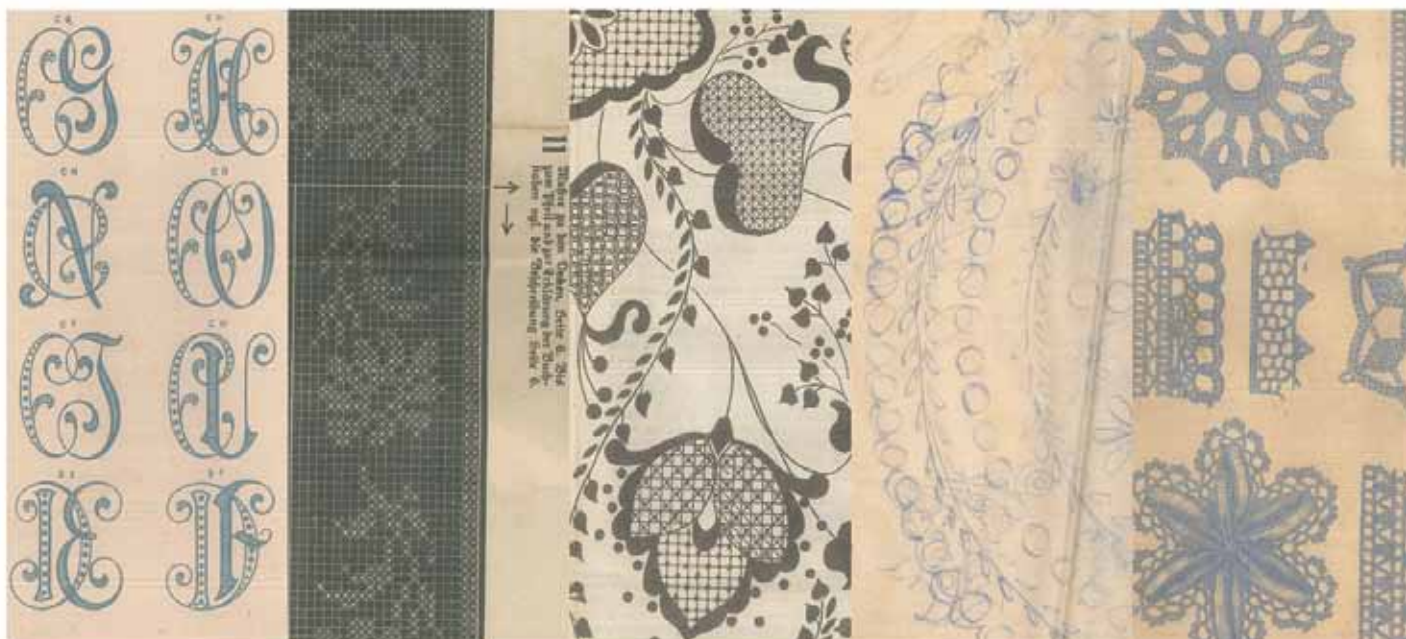


Ker se je na Ribniškem večina prebivalcev preživljala s trgovino v tujini, je v poročilu okrajne gosposke Ribnica iz leta 1838 pisalo, da so se zaradi trgovine s tujimi kraji »izgubile vse nacionalne posebnosti ali izvornosti v noši, oblačilnem blagu in njegovih krojih, domače blago so nadomestili tuji tovarniški izdelki« (po Baš 1984: 102). Iz leta 1842 prihaja zapis, ki pravi, da je »posebej v trgu Ribnica in najbližji okolici razširjeno pri mladih fantih hlepenje po oddaljivih od kmečke noše, kar je pripeljalo do pisane mešanice neredko smešnih sestav v obleki. Tako vidimo, da so odpravili okroglo klobuke, v modi pa so kape z usnjenimi ščitniki. Tudi nosijo v hladnem letnem času namesto toplih irhastih hlač zelo neprimerne dolge hlače iz cajga, tako da gizdalin šklepeče z zobmi na ljubo svojemu kostumu, medtem ko se zopet v vročem poletju pogosto vidijo s krznom obrobene kape ...« (po Baš 1984: 102). Domače blago so tako v 2. četrtini 19. st. zamenjevali tovarniško izdelani oblačilni materiali, domačo modo pa so krojili trendi iz tujine, ki pa so k nam prihajali nekoliko z zamikom, kar je povzročilo po mnenju pisca zgornjih vrstic »smešen sestav« in neprimerno oblačenje glede na letni čas. Industrijsko izdelane bombažne tkanine so bile sicer zaradi množične izdelave cenovno dostopnejše, ne pa nujno tudi boljše kakovosti. V Loškem Potoku so večji kmetje domače platno izdelovali tudi še nekaj let po drugi svetovni vojni. Perilo je bilo sicer največkrat narejeno iz platna, barhenta, bombaža, pikeja, kotenine, batista, perkala, šifona, svile, flanele in atlasa.

Krašenje perila

Vedno skrivano perilo ni bilo zaradi svoje skritosti nič manj lepo in okrašeno. Šivilje in lastnice perila so izdaten trud namenile temu, da je bilo perilo kar se da ozaljšano s čipkami, vezanjem, okraski, monogrami, *šlinganjem* (kvačkan ali z zankami narejen spodnji rob kril ali hlač), *špičkami* (čipke okoli vratu, na rokavih, tudi na spodnjem krilu)¹, *zuopci* (kvačkane čipke) ... Najlepše kose spodnjega perila so naši predniki običajno nosili ob večjih praznikih in nedeljskih mašah. Skromno perilo za delovne dni ni bilo okrašeno in večinoma so ga ponosili do konca ter nato zavrgli, zaradi česar je te kose perila zelo težko najti.

Lepo krašeno in čisto spodnje perilo je bilo pomembno iz več razlogov. Eden izmed njih je bil strah pred morebitnim razkritjem, saj so se ženske in moški vedno bali, da bi npr. morali nenadoma v bolnišnico. Tako so si ženske tudi za porod velikokrat oblekle najboljše perilo. Drugi razlog tiči v želji po morebitnem razkritju. Ker so v krašenje vložile veliko truda, so jim kdaj robovi spodnjih kril in spodnjih hlač »po naključju« pokukali izpod vrhnjih oblačil. Ženskim oblačilom naj bi »vladalo« načelo zapeljivosti, saj naj bi žensko prav oblačila naredila privlačnejšo za nasprotni spol; na osnovi te privlačnosti, naj bi moški izbirali svoje življenjske partnerke (Barnard 2005: 75). Okraševali so torej z namenom prikritega razkazovanja in hkrati zaradi bojazni pred odkritjem.



Slika 8: Ženske revije so ponujale različne vzorce za okraševanje perila in drugih oblačil.

Photo 8: Women's magazines offered a variety of patterns for embellishing underwear and other apparel.

¹ Po pripovedovanju je v Rakitnici živela gospa, ki je nosila lepo in okrašeno perilo vsak dan, ne samo ob praznikih. Tudi ko je šla grabiti seno, je poskrbela za to, da so bile vidne špice na spodnjem krilu, na rokavih in ovratniku, zaradi česar so ji rekli Špic Mica. (Let. roj. 1933, Prigorica)

Levo: Pogosta tehnika okraševanja perila je bila rešilje.
Left: A common clothing embellishment technique was Richelieu embroidery.



Desno: Obliko oblačil so šivilje dosegle s šivanjem drobnih gub.
Right: Seamstresses achieved the desired garment shape by sewing tiny folds.



WHO SEWED UNDERWEAR AND WHAT WAS IT MADE OF?

Back in the day, being a seamstress or a tailor was a highly recognised and sought-after profession. Seamstresses sewed underwear for both men and women. Usually a seamstress would come to a family's home to stay there for a few days, she would eat and sleep there, and sew underwear for all family members. All of the sewn clothing was custom-made, only the clothes made for children were made slightly too large, so they would last a long time. This kind of system was kept up for a few years after World War II, but not long after, when underwear was readily available at affordable prices in general stores as well, seamstresses' profession gradually slipped into decline.

Before they got married, brides had their trousseaus made by a seamstress; a trousseau included underwear, bedding, curtains and clothing. Seamstresses would copy sewing patterns from magazines, sometimes simplifying them, but always sewing a bit differently to make sure each piece of clothing was unique. Their work was made much easier by sewing machines, which were in the area of present-day Slovenia available even prior to World War I.

Women would learn how to sew from other women who could sew and by themselves. They made use of the knowledge they had acquired at school or as part of sewing courses they had taken in Ljubljana after World War II. They were able to sew basic underwear themselves and would also embellish the underwear sewn for them by seamstresses. Seamstresses themselves did embellishments only for affluent customers. Women, especially those who were rather poor, would take the fabric for sewing from worn-out clothing or bedding.

In the 17th century, seventeen different materials were known and in the 18th century and all subsequent periods even many more than that. Given that women from the ruling class, as well towns women and peasant women, in the 18th century wore petticoats – with skirts combined with a bodice over them, and less frequently also corsets – their status could be distinguished by the type of fabric their gowns were made of. The petticoats worn by women from the ruling class were made of velvet, damask and silk and peasant women's petticoats of linen (flax).

Since in the area of Ribnica the majority of local population earned their living by means of trade in foreign places, household goods were in the second quarter of the 19th century replaced with clothing materials. Owing to their mass production, industrially manufactured cotton fabrics were more affordable, but not necessarily of superior quality. In the area of Loški Potok, large farmers kept producing linen for a few years after World War II. Underwear was mostly made of linen, fustian, cotton, piqué fabric, strong unbleached cotton, batiste, percale, chiffon, silk, flannel and satin.

UNDERWEAR EMBELLISHMENTS

Although characterised by mysteriousness and secrecy, the ever-hidden underwear was beautiful and embellished. Seamstresses and underwear owners made sure the underwear was embellished with lace, embroidery, trimmings, monograms, all sorts of different underskirt edge embellishments etc. The most beautiful pieces of underwear were usually worn on major holidays and for the Sunday Mass. Modest undergarments worn on work days were not embellished and most of them were worn for as long as possible and then disposed of.

ŽENSKÉ SRAJCE

Ženske srajce so imele več različnih oblik, dolžin in imen. Kot vsa druga oblačila so se skozi čas dopolnjevale, krajšale, širile, ožile... rokavci, našim prednicam tako poznano oblačilo, pa so skozi proces spreminjanja izginili iz našega védenja o spodnjem perilu in oblačilih nasploh, saj se ga danes tudi starejše ženske le še redko spominjajo.

Rokavci so bili osnovna ženska oblačilna sestavina od 16. do 19. st. (Knific 2012: 184). To so bile delovne in praznje srajce iz belega lanenega ali bombažnega platna. Ženske so jih nosile na golo kožo pod krilom z modrcem. Običajno so segali do pasu, lahko tudi dlje, ter so bili spredaj delno ali v celoti prerezani (SEL 2014: 505). Starejši rokavci so krojeni iz pravokotnih delov, njihova oblika pa je bila dosežena s pomočjo drobnih gub.

Ženske jih ponoči niso slačile in so jih uporabljale kot spalno srajco. Skupaj z zatonom nošenja kril z modrcem (konec 19. st.), ko so le-ta zamenjala krila, krojena na pas, je zamrla tudi nošnja rokavcev. Izjemoma so jih kasneje nosile le starejše ženske. Svoje ime so rokavci verjetno dobili po izrazito velikih in napihnjenih rokavih, na našem območju se jim je najpogosteje reklo *nahkaset*, *kasetl*, *rokavi*, *bluza* ali *pluzna*.



Slika 9: Spalno perilo se je dokončno uveljavilo v 60. letih 20. st. Hlače kot spodnji del pižame so bile dostopne v 70., uveljavile pa so se v 80. letih. Photo 9: Sleepwear became a common garment in the 1960s; trousers as pyjama bottoms were available from 1970s onwards and became a common sleeping garment in the 1980s.



Štev. 20. Kombiné (modrček — spodnje krilo) iz triko — avile okrašen z malimi volanicami iz svilenega traku. Kroj na krojni poli.
Štev. 21. Kombiné (srajca-hlačka) Kroj na krojni poli.

Slika 10: Kombine sta sestavljala majica in hlačke ali majica in krilo.

Photo 10: Camiknickers consisted of a top and pants or a top and a skirt.

Rokavci so bili zelo kratka ženska srajca, spodnja srajca (ali *srajca za zdolaj, spudna srajca*) pa je lahko segala vse do podkolen. Spodnje srajce so omenjene že v zapuščinah iz 18. stoletja, a ni jasno, ali so zapisovalci s tem imenom označevali rokavce kot žensko zgornje in hkrati spodnje oblačilo (Curk 2006). Dokončno so se spodnje srajce uveljavile v oblačilni modi druge polovice 19. stoletja. Ženske so jih nosile pod dnevnimi oblačili, čeznje pa so oblekle spodnje krilo. Ponoči so jih nosile kot spalno oblačilo, saj se je posebno perilo za ponoči uveljavilo šele v 60. letih 20. st., medtem ko so premožnejše prebivalke ribniškega trga nočno perilo uporabljale že na prelomu iz 19. v 20. st. Spodnje srajce so imele poleti kratke rokave, pozimi pa daljše. Sčasoma so se rokavi začeli krajšati in po prvi svetovni vojni so predvsem mlajše ženske začele nositi srajce brez rokavov, ki so se na ramenskem delu zapenjale z gumbom (Curk 2006).

Kombineže

Žensko brezrokavno spodnje perilo, ki združuje brezrokavni živetec ali srajčko oz. rokavce in krilo, se imenuje tudi kombineža. Lahko je enodelna (srajca ali spodnje krilo) ali dvodelna (krilo s prsnim delom). Po prvi svetovni vojni so predvsem mlajše ženske začele nositi spodnje srajce brez rokavov – kombineže iz lanenega in bombažnega blaga, v drugi polovici 20. st. pa so se uveljavile kombineže, izdelane iz sintetičnega blaga. Kombineža je ščitila kožo pred steznikom in nato pred vrhnjimi oblačili.

»Kdor ni imel kopalk, se je pa v kombineži kopal, pa je šlo vse v *luft*, se je rit kazala.«

Let. roj. 1933, Prigorica

"Those who had no swimsuit, would go swimming in a slip, but everything would end up floating separately and the bums would show."

Born in 1933, Prigorica

Ko sem šla jaz rodit (1958, op. a.), sem šla v plavi kombineži, pa so mi vsak dan rekli (v porodnišnici, op. a.), kako sem lepa. Teta Korlina so mi naredili novo, da sem šla v novi.«

Let. roj. 1933, Prigorica

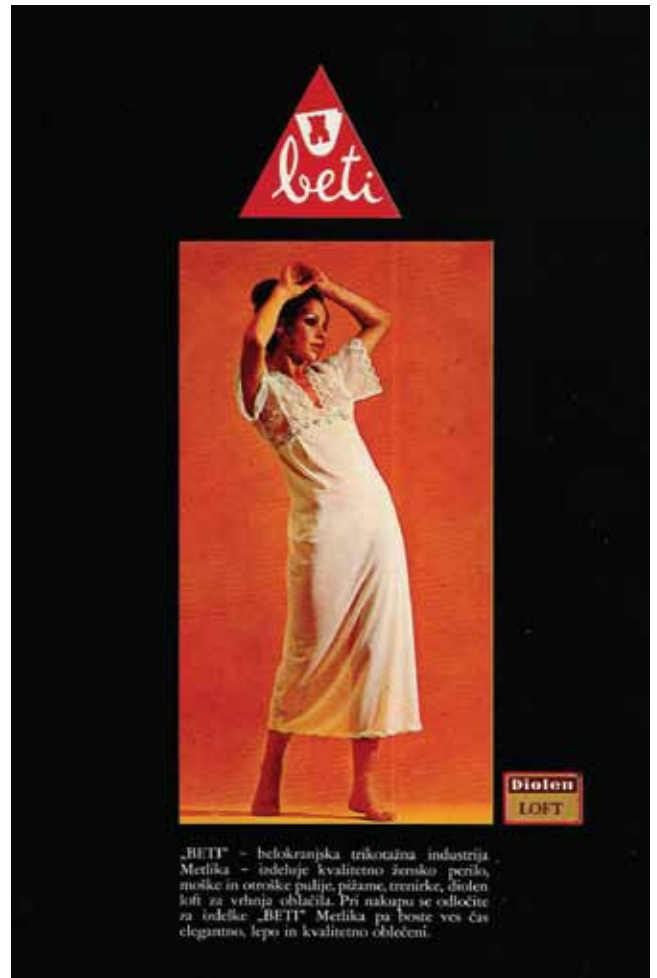
"When I went into labour (in 1958, author's note), I had on a blue slip, and I was told (in the hospital, author's note) every day how beautiful I was. Aunt Korlina made me a new one, so I could go there wearing it."

Born in 1933, Prigorica

V zbirki spodnjega perila hrani Muzej tudi t. i. kombiné; sogovornikom na terenu tērmin ni bil poznan. Gre za kos oblačila, ki združuje spodnje hlače in spodnjo srajco in je nekakšen predhodnik današnjih bodijev (SEL 2014: 228). V razkoraku odpet se je spremenil v srajco s krilom – kombinežo, kar je tudi uveljavljeno ime za ta kos perila. Kombinéji so se pojavili na prelomu iz 19. v 20. st., v splošnejšo rabo pa so prišli v 20. in 30. letih 20. st., predvsem med premožnejšim prebivalstvom.



Slika 11: Naslovnico revije Kmečka žena krasi slika ženske, ki nosi rokavce in krilo z modrcem.
 Photo 11: The cover of the magazine 'Kmečka žena' featuring a woman wearing a habit-shirt and skirt with a bodice.



Slika 12: Podjetje Lisca je bilo ustanovljeno leta 1955, podjetje Beti pa leto kasneje. Postali sta sinonim za kvalitetno spodnje perilo.
 Photo 12: The company Lisca was founded in 1955, and the company Beti a year later. Both have become synonymous with high-quality underwear.

WOMEN'S SHIRTS

Habit-shirts, some sort of white blouses, were garments worn by women from the 16th to the 19th century under a skirt with a bodice. Usually, they came down to the waist and were partly or fully slit down the front. At night, women would keep them on, wearing them as nightgowns. With a decline of skirts with a bodice around the time of World War I, women stopped wearing habit-shirts as well.

Undershirts were mentioned already in the oldest written sources, but it is unclear whether this expression itself was used to refer to habit-shirts. They finally became a permanent part of fashion in the second half of the 19th century. Women would wear them under their daytime clothing with an underskirt over them. At night, they would wear them as nightwear.

SLIPS

Slips are women's sleeveless undergarments that combine a sleeveless bodice or shirt and a skirt. They can be a one-piece or a two-piece garment. After World War I, young women in particular started wearing sleeveless undershirts – slips made of flax and cotton fabrics, and from the mid-20th century onwards, slips made of synthetic fabric became a popular thing to wear. Slips protected the skin from outerwear.



SPODNJA KRILA

Kdaj so se spodnja krila pojavila v slovenskem kmečkem okolju, ne moremo natančno določiti. Sodeč po zapuščinskih spiskih, so jih ženske nosile v 18. stoletju (po Curk 2006), opisno pa so prvič omenjena leta 1812; takrat je v oblačilnih spisih zapisano, da je »telo /.../ spačeno zavoljo množine spodnjih kril ...« (po Makarovič 2007: 291). Najbolj množično so ženske na našem območju spodnja krila nosile v sredini in drugi polovici 19. st. pa vse do prve svetovne vojne, in sicer pod delovno kot tudi praznjo obleko. Za delovne dni so imele oblečeno eno ali več spodnjih kril iz temnejšega in slabšega blaga (npr. porhant), za praznje dni pa več belih kril iz finejšega blaga (npr. kotenina). Čeznje so si oblekle krilo na pas ali krilo z životcem oz. modrcem.

Sprva so bila spodnja krila šivana iz dveh ravnih kosov blaga in nabrana v pasu s trakom, ki se je zavezoval zadaj, kjer je bil tudi razporek za lažje oblačenje. S spremembo krojenja kril v pole se je spremenilo tudi spodnje krilo. Pole so se širile proti spodnjemu robu, ki se je končal z okrašenim robom ali s trpežnejšo zaščito pri delovnih spodnjih krilih (Pakiž 2009: 105). Od konca 19. st. je bilo spodnje krilo spredaj manj nabrano ali sploh ne (Knific 2012: 190), medtem ko je bil zadnji del močno nabran s pomočjo drobno šivanih gubic. Spodnje krilo je tako vrhnjemu krilu in samemu telesu dajalo razkošnost in določeno obliko, ki je ustrezala vsakokratni modi, ki so jo določali višji sloji.

V mrzlih dneh so spodnja krila služila predvsem gretju telesa. Pozimi so ženske nosile toplejša krila iz barhenta ali t. i. *batiranke* – spodnje krilo, ki je bilo sešito iz dveh enakih kosov blaga, vmes pa je bila položena večkrat prešita vata.

»Mož se je rad spominjal stare matere Marije Oražem (1869-1954) iz Sodražice in njenih dolgih kril, ki jih je nosila do konca življenja. Spodaj je iz navade, pa tudi zato, da so jo grela, oblekla dvoje ali troje spodnjih kril. Vedel je povedati, da so tudi otroci imeli korist od njih. Kadar sta doma s sestro ušpičila kakšno hudo, sta v njih našla zavetje pred jezno mamo. Dobra stara mati ju je kar zavila in skrila v široka krila, ki so ublažila mamine udarce.«

Let. roj. 1942, Sodražica*

"My husband had fond memories of his grandmother, Marija Oražem (1869-1954), from Sodražica, and her long underskirts, which she wore for as long as she lived. Out of habit, but also because they kept her warm, she would wear two or three of them. She would say that the petticoats came in handy to the kids too. When my husband and his sister did something they weren't supposed to, they found shelter underneath, hiding from their angry mother. Good old grandmother would wrap them and hide them in her wide underskirts, easing the mother's blows."

Born in 1942, Sodražica*

V krila so se ženske tudi obrisale, z določenim načinom zavezovanja pa so služila kot pripomoček pri menstruaciji.

Tako spodnja kot vrhnja krila so bila dolga in so segala skoraj do tal. Spodnji rob je bil okrašen in da ga ne bi uničile, so si ženske krilo *spodbrecale*. To je pomenilo, da so ga v pasu privzdignile in prevezale s trakom. V Loškem Potoku so rekli ženski, ki si je krilo preveč *spodbrecala* in so se ji videle noge, da »*zgleda kot drslin*« – ptič, ki je bolj okrogel in ima tanke noge (kako se ptič imenuje, nam ni uspelo odkriti, op. a.).

V času prve svetovne vojne so široka in okorna spodnja krila sploh pri mlajših generacijah začela zamenjevati krajša in ožja krila (šivali so jih iz starih spodnjih kril, saj je bilo blaga dovolj na voljo) ter kasneje spodnjice. Nekatere starejše ženske (rojene koncem 19. st.) so ostale zveste modi, ki so jo kot mlade prevzele, in so nosile po več spodnjih kril še po drugi svetovni vojni. Spodnje krilo je imelo v naših koncih več izrazov: *unterkikla*, *kikla za zdolaj*, *potkikla*, *untarca*, *capac*.



Slika 13: Ribničanka je slikana pred letom 1880. Zaradi obilnosti njenega krila lahko sklepamo, da pod njim nosi več spodnjih kril.

Photo 13: The photo of a woman from Ribnica was taken prior to 1880. Judging from how bulky her skirt looks like, it can be assumed she was wearing several underskirts.

»Stare ženičke so v povojnem času v Žimaricah še nosile dolga široka krila, spodaj pa nabran *capec*. Bilo je tudi priročno. Kadar so predolgo klepetale, je širok *capec* popil vodo, ki je bila tisti hip odveč v njihovem mehurju.«

Let. roj. 1942, Sodražica*

"After the war, old women in Žimarice would still wear long wide skirts with underskirts underneath. It was practical. Whenever they ended up chatting for too long, the wide underskirt would soak in all of the water that was excess in their bladders at that particular moment."

Born in 1942, Sodražica*

»Po takratnem verovanju je veljalo, da je nevesta srečna v zakonu, če se poroči v široki obleki. Če je bila nevesta suha, je mogla *zdolaj* obleči več *podkikel*, da je bila videti bolj okrogla, *dost* močna za na kmete.«

Let. roj. 1905, Rakitnica*

"It was believed at the time that a bride would have a happy married life if she got married wearing a wide gown. If a bride was skinny, she had to wear several underskirts to make her look rounder, plumper, strong enough to live at a farm."


Born in 1905, Rakitnica*

PETTICOATS

In line with the fashion for crinolines, less affluent women also strived for a more luxurious appearance. In the 18th century, they started wearing petticoats, thus making their appearance more similar to that of the upper classes. Petticoats served several purposes, i.e. they were worn to give the overskirt a more domed shape, for warmth and were also used to wipe off the hands.

Women would wear petticoats under an overskirt together with a bodice or a skirt with a belt. On workdays, they would wear a petticoat made of dark-coloured and inferior-quality fabric (e.g. fustian) and on festive days and special occasions several white petticoats made of fine materials (e.g. strong cotton fabric). In the area of Ribnica, the habit of women wearing petticoats had been preserved until World War I, when petticoats were gradually replaced by underpants, especially in younger generations.

²Let. roj. 1943, Loški Potok



»Kadar so ženskam pod kolenom zavezani štumfi pri delu zlezli dol, so malo privzdignile kiklo, da so si jih popravile. Videlo se je spodnje hlače, dolge čez kolena.«

Let. roj. 1922, Sušje*

"When the socks tied below the knee sagged and slipped down while the women were working, they would lift the skirt a bit and repositioned them. You could see the pants, they came down to below the knee."

*Born in 1922, Sušje**

»Naša stara mama je umrla leta 1976, stara okoli 80 let. Vse do svoje smrti se je še po starem nosila, je imela preklane spodnjice. Bila je bolna in kadar smo jih oblekli v nova oblačila, nove spodnjice, je bila žalostna in nemirna in si jih je trgala dol.«

Let. roj. 1960, Loški Potok

"My grandmother died in 1976, aged 86. Up until her death, she would wear the kind of clothes that people used to back in the day. She was ill and whenever we dressed her in new clothes, new underpants, this made her sad and restless and she would try to strip them off."

Born in 1960, Loški Potok

ŽENSKÉ SPODNJE HLAČE

Podatki o tem, kdaj so ženske začele nositi spodnje hlačke, se močno razlikujejo. Ženske, ki so pripadale višjim družbenim slojem, naj bi v renesansi nosile spodnjice, saj so v tistem času začele jahati »po moško«. Uporabljale so jih tudi pri drugih aktivnostih, saj so kmalu spoznale njihovo praktično plat: varovale so jih pred nesnago, mrazom in tudi pred dotiki predrznih moških. Sčasoma se je izkazalo, da te spodnjice moške poglede in dotike bolj privabljajo, kot odbijajo, kar so pri svojem delu v 16. st. izkoristile kurtizane in začele nositi spodnjice zelo odkrito in vsem na oči. Plemkinje so nošnje hitro opustile, spodnjice pa so odtlej pomenile razuzdanost in neprimernost (Paladin 2006: 5). Moški so verjeli, da želijo (njihove) ženske z nošnjo spodnjih hlač privlačiti in zapeljevati druge moške, zato so jim vse do začetka 20. st. prepovedovali oz. odsvetovali nošnjo spodnjic.

Vse do leta 1830 so bile spodnjice pri ženskah redke, nosile so jih pripadnice višjih družbenih slojev in le ob določenih priložnostih. Moda se je nato z dvorov in mestnih središč počasi širila tudi na trge in podeželje. Na Ribniškem so začeli prebivalci osebno perilo uporabljati proti koncu 19. st., sprva premožnejše tržanke, nato tudi podeželanke.

Prve ženske spodnjice so bile narejene iz domačega lanenega ali bombažnega platna, segale so preko kolen, celo do gležnjev, hlačnici sta bili spredaj zašiti le prvih 15 centimetrov, naprej pa je bil razporek, da jih ženskam med opravljanjem potrebe ni bilo treba sleči. Na pas je bil prišit trak, ki so ga zadaj prekrizale, spredaj na pasu pa zavezale. Čez spodnjice so ženske še vedno nosile spodnja krila. Na začetku so nosile spodnjice le ob praznih dneh (predvsem cerkvenih praznikih in so se ob prihodu domov od maše preoblekle v navadne, delovne), zato so bile spodnjice narejene iz finega, belega blaga, bile so lepo krašene, kljub temu da so jih nosilke skrbno skrivale tako med samim šivanjem kot tudi med pranjem in sušenjem. Moški so jih namreč še vedno imeli za izjemno nepriljavne. Velikokrat so fantje dekleta pocukali za krilo in preverjali, ali nosijo spodnjice ali ne: »Če je nosila *spudne hlače*, se *kikle* ni dalo potegniti. Take niso marali, ni bila ta prava.« (Pakiž 2009: 107)

Ženske niso preveč dale na moško mnenje in so spodnjice rade nosile, saj jim je bilo v njih toplo, bolj so bile zavarovane tudi pred vetrom. O tem, kako pomembne so bile spodnjice za žensko, priča tudi dejstvo, da se veliko starejših žensk spominja, kako in kdaj so dobile svoje prve spodnjice. Sogovornica mi je povedala, da je kot dekle delala v trgovini. Ves čas si je ogledovala roza spodnjice in si jih za prvo plačo tudi kupila (let. roj. 1939, Trava).

V času prve svetovne vojne so se začele pojavljati spodnjice z zašitim razporkom, ki so se na boku zapenjale z gumbi. Skladno z modo dvajsetih let, ki je narekovala krajša krila, spuščeni pas in deško telo, so spodnjice postajale krajše in ožje. Mnoge starejše ženske, rojene v drugi polovici 19. st., so težje sprejele zašite in ozke spodnje hlače in so celo življenje nosile v razkoraku preklane spodnjice ali pa bile celo brez njih, medtem ko so mlajše generacije dajale prednost novejšim različicam spodnjic. Konec tridesetih let so v Ameriki razvili elastiko, ki so jo odtlej dajali spodnjicam v pas, poleg prej belih in črnih pa so se začele (predvsem v mestih) pojavljati tudi spodnjice pastelnih barv. Te so bile popolnoma zaprte in skorajda brez hlačnic. V medvojnem času (sploh pa v 40. letih 20. st.) so postale spodnjice že vsakdanji kos oblačila, ki ga ni bilo več treba skrivati. Se pa še v povojnem času pojavljajo t. i. »hlače na petelina«, ki so jih nosili predvsem otroci. Hlače so segale od kolen do prsi, imele so naramnice. Zanimivo pri teh hlačah je, da v razkoraku niso bile zašite in si jih – podobno kot »razpočene hlače« – pri opravljanju potrebe ni bilo treba sleči.

»Teta je rada pripovedovala, da je moja mati okoli 1910 prva v Prigorici šivala ženske spodnje hlače. Po sliki v časopisu si je zamislila kroj in jih zašila, še take, zadaj preklane. Ko jih je oblekla, se ji je zdelo imenitno in je še ene naredila svoji sestri, ki se je branila, da to že ne bo nosila. Prigovarjala ji je, naj jih obleče, da bo sploh vedela, kako je, če ne piha spodaj. Ko je videla, kako toplo je, jih pa ni hotela sleči. Ko so vaške slišale, kako je toplo spodaj, so jih še one hotele imeti.«

Let. roj. 1920, Prigorica

"My aunt loved telling us that in circa 1910 my mother was the first woman in Prigorica to sew women's pants. She would come up with a pattern based on a picture from a newspaper, and then she would sew them, the kind that had a split at the rear. When she put them on, she thought it was all so great and then she made another pair for her sister, who was adamant that she wouldn't wear them. My mother tried persuading her to put them on, so she'd know what it was like if there's no draught down there. And then when the sister realised how warm it was, she wouldn't take them off. When the villagers heard how warm it was down there, they wanted to have them too."

*Born in 1920, Prigorica**

»Ženske so hlače skrivale pred drugimi. Ko se je razvedelo, da nekatera dekleta nosijo spodnje hlače, so fantje radi potegnili dekle za kiklo ob boku. Če je nosila spodnje hlače, se kikle ni dalo potegniti. Take niso marali, ni bila ta prava.«

Let. roj. 1920, Prigorica*

"Women would hide underpants from others. When the word got out that some of the girls wore pants, the guys would tug at a girl's skirt at the side, on the hip. If she was wearing pants, the skirt could not be pulled. That's the kind of girl they didn't like, she wasn't the right kind."

*Born in 1920, Prigorica**

»Moj stari oče je pripovedoval (rojen 1870, op. a.), da so babe tako skrivale hlače. Ko so fantje v četrter hodili mlatit po hišah žito, so pri eni hiši našli ženske spodnje hlače. Zdelo se jim je imenitno, da so jih našli in so jih za šalo pribili na skdin. Zato, ker so jih tako skrivale.«

Let. roj. 1928, Gora

"My grandfather (born in 1870, author's note) used to tell us that's how the broads would hid their underpants. When the boys, four of them together, went around the houses to do some threshing, they found women's underpants in one of the houses. They thought it was great they had found them and they nailed them up on the barn for fun. Just because women tried so hard to hide them."

Born in 1928, Gora

Na območju raziskave so imele preklane spodnjice različna poimenovanja: *ščipane hlače, hlače na razporek, počene hlače, preklane hlače, hlače na posmeh, spudne hlače ...*

V razkoraku zašitim dolgim spodnjicam, ki so bile na koncu hlačnic stisnjene z elastiko ali trakci se je reklo *pumparce*, danes verjetno najpogostejši izraz za spodnjice pa so *gate*, ki izvira iz madžarskega jezika (Curk 2006).

Slika 14: Bala neveste iz premožne trgovske družine z Gorenjske je leta 1909 vsebovala kar 40 spodnjic!
Photo 14: In 1909, the trousseau of a bride from a wealthy merchant family from the Gorenjska region contained as many as 40 underpants!



WOMEN'S UNDERPANTS

Information about when women started wearing underpants differs significantly depending on the source. Prior to 1830, underpants were rare, worn only by women from higher social classes and only on certain occasions. It took a long time for the fashion to spread from the courts and towns to market towns and rural areas. The area of Ribnica did not lag behind and the local population started using underwear towards the end of the 19th century.

The first women's underpants, drawers, came down to below the knees, they were tied around the waist with a string, only the first 15 centimetres of the legs were stitched together, leaving the crotch seam open, so women did not need to take them off when they went to the toilet. Over the drawers, women would still wear petticoats. In the beginning, they would only wear drawers on special, festive days, which is why drawers were beautifully embellished, but in spite of this men still found them to be extremely unattractive.

During World War I, closed-crotch underpants started making an appearance. In line with the 1920s' fashion, which dictated short skirts, a lowered waist and a boyish body, underpants became shorter and narrower. In the Period between WWI and WWII, underpants became an everyday piece of clothing that no longer needed to be hidden.



NOGAVICE IN PASOVI ZA NOGAVICE

Volnene nogavice (bolj splošen izraz za nogavice so danes *štunfi* ali *štumfi*, nekoč najpogostejši izraz je bil *fuzeklni*) so poznali že več stoletij nazaj, saj so jih marsikje pletli sami doma, nosili pa so jih moški in ženske. Kljub temu so jih predvsem revnejši prebivalci vse do šestdesetih let 20. st. nosili v kombinaciji z *onučami* – starimi cunjami, ki so jih ovijali okoli golih nog ali nad nogavicami. *Onuče* so uporabljali tako za toploto kot tudi za zaščito samih nogavic.

S krajšanjem kril so čedalje večji pomen dobivale – prej vedno dobro skrite – noge in z njimi nogavice, ki so služile poudarjanju meč in sploh celih nog. Ženske so začele njihovo lepoto poudarjati s svilenimi nogavicami kožne ali bele barve, ki so segale do sredine stegen, in s pasovi za nogavice (Paladin 2006: 26).

Vloga pasu za nogavice (*štrumpantln*) je bila, da je s pomočjo gumbov, trakcev, zaponk (drškov) idr. držal nogavice, da niso lezle po nogah navzdol. Takšne pasove so imele na začetku 20. st. premožnejše ženske in deklice, medtem ko so revnejše pritrdile nogavice s trakom ali elastiko na stegnih. Tak način pritrditve nogavic ni bil preveč praktičen, ženskam so nogavice lezle dol, zato so si jih morale pogosto popravljati. Pas je tako pomenil nekakšen statusni simbol, predvsem pa je bila njegova nošnja enostavna. Poleg držanja nogavic je ženske tudi stisnil v boku, jim (pre)oblikoval postavo, tako da je bilo v pogovorih slišati tudi izraz pas za boke.³



Slika 15: Reklama za konfekcijsko perilo in nogavice iz leta 1930.

Photo 15: An advertisement for ready-made underwear and stockings from 1930.

³ Funkcija preoblikovanja telesa sovпада z vlogo steznika, ki je v istem času, ko je pas za nogavice postal moderen, doživel zaton. Ozki, deški boki so postali moderni v času po prvi svetovni vojni, vendarle pa niso tovrstni pasovi tako rigorozno posegli v preoblikovanje ženskega telesa kot steznik.



Slika 16: V 30. letih 20. st. je elastična nit prinesla revolucijo. Perilo je bilo sedaj bolj oprijeto in udobno.

Photo 16: In the 1930s, elastic thread brought about a revolution and, from then on, underwear was more close-fitting and comfortable.

Zaradi enostavnosti nošenja so najlonske hlačne nogavice, ki so jih izumili pred drugo svetovno vojno v ZDA, množičneje pa so jih začeli uporabljati konec petdesetih letih 20. st. (Paladin 2006: 26), hitro osvojile ženske po Evropi. Pas za držanje nogavic pa zaradi tega ni izginil iz mode. Modne hiše, ki se pretežno ukvarjajo z oblikovanjem spodnjega perila, pas vključujejo v veliko svojih kreacij, bolj kot praktičnost, pa poudarjajo njegovo erotično konotacijo.

»Takrat sem bila stara že petnajst let. Pa me je nekdo videl, da sem si popravila štumfe (na stegnih je imela stisnjene z elastiko, op. a.). Verjetno je bila ena ženska, pa mi je rekla: 'Punčka, pa kaj imaš ti še to?' Mi je rekla, da to ni zdravo, ker tišči pretok. Potem sem nekako prišla do tistega pasu, da sem si zapela nogavice. Zoprno je bilo tisto nositi, oboje, blažene žabe. Potem se je otroške žabe že dobilo, v Ribnici sta jih dve štrikali, Klinarci.«

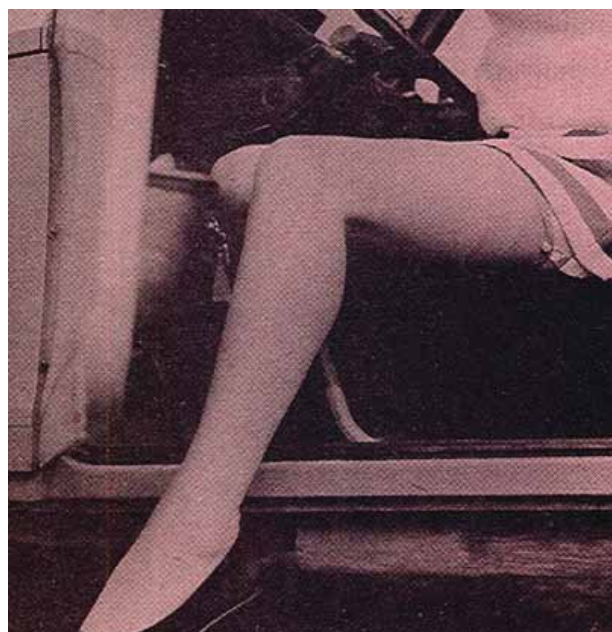
Let. roj. 1938, Prigorica

"I was already fifteen at the time. But someone saw me reposition my stocking (held up with a rubber band around the thighs, author's note). It must have been this woman, because she said to me: "Baby, what's that thing you've got there?" She told me it wasn't healthy, because it was bad for my circulation. Then I somehow got my hands on a suspender belt to hold up my stockings. It was a bit uncomfortable to wear it, both, those blessed stockings. Later, you could already get children's tights, two women in Ribnica would knit them, the Klinar ladies."

Born in 1938, Prigorica

Slika 17: Pri ženski, ki izstopa iz avtomobila, je viden del držkov, ki držijo nogavice. Hkrati je bilo v reviji pripisano, da tak način izstopanja iz avtomobila ni primeren, ter da mora ženska (tudi) pri tem poskrbeti za eleganco.

Photo 17: Part of suspender clips holding up suspenders worn by a woman getting out of the car is visible. The magazine pointed out that getting out of a car like this was not an appropriate thing to do and that women were supposed to make sure it was done in a ladylike fashion.





Slika 18: Ponudba raznobarvnih nogavic iz leta 1927.
 Photo 18: A variety of stockings in different colours on offer in 1927.

STOCKINGS AND SUSPENDER BELTS

Woolly stockings have been known for centuries and were in the past often knitted at home by women themselves. However, up until the 1960s, they were – by the poor in particular – primarily worn in combination with the so-called onuče, old rags, pieces of cloth used to wrap around feet.

The ever-shorter skirts increased the importance of – previously always concealed – legs and, in line with it, also stockings, which served to emphasise the calves as well as whole legs. Women started accentuating their beauty with nude or white silk stockings, which covered legs up to the mid-thigh area, and with suspender belts.

The function of suspender belts was to hold stockings in place and prevent them from sliding down the legs by means of buttons, strips, clips and slings. In the early 20th century, such belts were worn by affluent women and girls, whereas poor women's stockings were held in place around thighs with a rubber band.

As they were easy to use and practical, nylon tights, which were invented in the late 1950s, quickly became very popular with women all over Europe.

»Na trgu je bila manufaktura, kjer je Šmalčeva prodajala blago, spodnje perilo, tukaj se je dosti kupovalo. In je prišla v trgovino Bojkna Draga. Šmalčeva gospa je bila ponosna na svoje oprsje, Draga je bila tudi tako (pokaže, da je imela veliko oprsje, op. a.) čez joške. In so se malo *bockale*, katera ima večje. Pa je prišla Draga h gospe Šmalčevi *modrc* kupovat in ji rekla: »Saj ne vem, če boš imela *tulšno* številko zame.« »Oh, no,« je rekla Šmalčeva, »če ga imam zase, ker imam večje prsi kot ti, ga bom imela tudi zate, ene šest številka pa že bo zate, jaz imam sedem.« Pa reče Draga: »Veš kaj, mene tiste tvoje številke prav nič ne brigajo, ti prinesi škatlo z *modrci*, jaz, če ga bom na glavo dala, bo tudi tukaj spodaj prav.«

Let. roj. 1949, Ribnica

"In the square, there was a fabric shop where the Šmalc woman was selling fabrics, underwear; it was a popular place to shop at and one day Bojkna Draga came in. Well, this Šmalc woman was very proud of her breasts, but Draga was also ... (gestures towards her breasts to indicate a considerable size) over the boobs. And then they bickered over whose breasts were bigger. Draga came over to buy a bra. She said, "I don't know if you have a big enough size for me." "Oh, well," the Šmalc woman said, "If I have can find for myself, having bigger breasts than you, then I think I can find one for you too, I think size six will be just the right size for you, I've got size seven." And then Draga said, "You know what, I don't give a damn about your sizes, just bring over the box with the bras, if it fits on my head, it'll fit just fine down here too."

Born in 1949, Ribnica

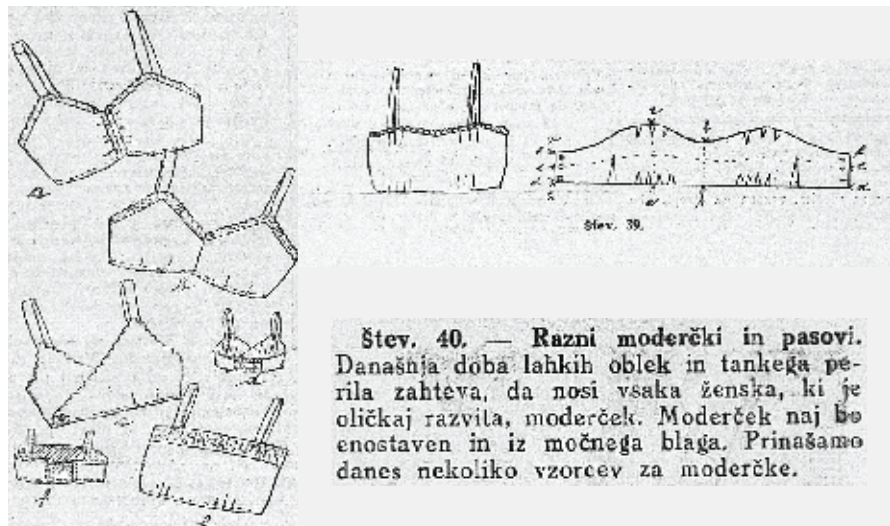
MODRČKI

Modrčki (tudi *prsnik* ali *životek z oprtami*) so se začeli uveljavljati istočasno z zatonom steznika in vzponom spodnjih hlač, torej v prvih desetletjih 20. st. Splošneje se modrčki pojavijo po prvi svetovni vojni in se najpogosteje uporabljajo le za boljše priložnosti, pri mlajših generacijah pa čedalje pogosteje tudi za vsakdanjo rabo.

Prve modrčke so ženske nosile čez spodnje srajce, tako kot prej steznike, a ker to ni bilo več primerno, so jih začele nositi na golo kožo (Paladin 2006: 24). Spredaj so se zapenjali z gumbi ali zavezovali s trakci (kasneje s kaveljčki), narejeni so bili iz platna in so segali pod prsi ali do pasu. Naramnice prvih modrčkov so bile široke, potem so se začele ožiti. Za modrčke ni bilo treba veliko blaga, zato ga je imela marsikatera ženska (Pakiž 2009: 104). Zaradi pomanjkanja po drugi svetovni vojni so ženske za modrčke podobno kot za druge manjše kose perila porabile blago večjih, že obrabljenih oblačil. Preproste modrčke so si šivale same, lepše pa so dale zašiti šiviljam.

Prvotna vloga modrčkov ni bila podpora prsim, ampak njihovo skrivanje, z modnimi spremembami pa so se glede na željeno obliko prsi spreminjali tudi modrčki. V tridesetih letih 20. st. se že pojavijo prvi modrčki v današnjem pomenu besede, s kostmi za oporo ter dvema ločenima in oblikovanima košaricama, v naslednjem desetletju pa se pojavijo modrčki s penastimi vložki. V petdesetih letih so nastali značilni stožčasti modrčki, čedalje bolj pa so postali priljubljeni podloženi modrčki in modrčki brez naramnic. Uveljavilo se je označevanje košaric s črkami od A do D, celo E in G (Paladin 2006: 32).

Svojevrstno revolucijo sta na slovenski trg prinesli podjetji Lisca (ustanovljeno leta 1955) in Beti (ustanovljeno leta 1956), ki sta kot prvi ponudili v Sloveniji krojeno in izdelano spodnje perilo. Lisca je leta 1968 na trg poslala prvi popolnoma slovenski modrček z velikostjo 75B, ki še danes ostaja verjetno najbolj pogosta velikost modrčka (Paladin 2006: 35).



Slika 19: Vzorci, po katerih naj bi se zgledovale ženske pri šivanju modrčkov.
Photo 19: Sewing patterns to be used by women to make bras.



Slika 20, levo: Moderen modrček iz 70. let, ki po svoji dolžini spominja na prve znane modrčke.
Photo 20, left: A modern bra from the 1970s; its length is reminiscent of the first known bras.

Slika 21, desno: Madonna je pozornost javnosti v 90. letih 20. st. pritegnila tudi z oblačenjem v steznike z izrazito koničastimi nedrčki.
Photo 21, right: In the 1990s, Madonna attracted a lot of attention by wearing corsets with cone bras.

BRASSIERES

Brassieres (bras) appeared on the scene simultaneously with the decline of corsets and a rise of underpants. Generally, bras became a common undergarment after World War I, however, they were often used for special occasions only, and among the younger generations in particular also as every-day wear.

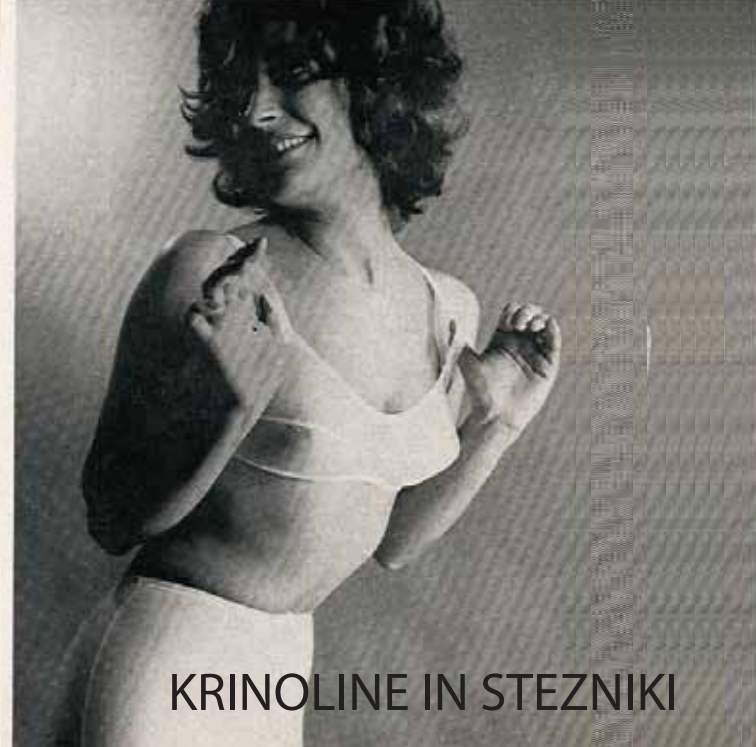
The first bras were worn over the undershirts, in much the same way as corsets before that, but because this was no longer appropriate, women started wearing them on bare skin. Initially the function of bras was not to support breasts, but to hide them, however, changes in fashion trends brought about bra-related changes as well, based on the sought-after breast shape.

The 1930s saw the emergence of the first bras in the modern sense of the word, with an underwire and two separate moulded cups. In the 1950s, the most typical type of bras were cone bras, with padded bras and strapless bras also becoming increasingly popular. Letters from A to D and even E and G were introduced for indicating the breast cup size.

The first completely Slovenian bra came onto the market in 1968 and was produced by Lisca, a well-known Slovenian company.

Nežno popravljamo naravo

In če smo se pahnjeni v polstne nože, niti na sprostitve parila ne smamo pozabiti. Pač! Osveti se za zakleti, da so udarnostni kosi kar naravnost našo strukturo. Moda se zaposluje, da bo šlo letos kar brez vseh področij in področkov. Niti udobje nima nič proti temu. Vsi modeli so iz serije Lisca.



KRINOLINE IN STEZNIKI

Krinoline

Krinolina je bila krilo, ki so mu strukturo dajali obroči. Na Slovenskem so bile krinoline prisotne v višjih družbenih plasteh v 18. st. in nato še v drugi polovici 19. st. (SEL 2014: 255). Nižje družbene plasti so tovrstno modo širokih kril povzemale z večplastnim oblačenjem spodnjih kril. Krinolina ni bila samo zelo nepraktičen kos oblačila, temveč tudi zelo nevaren. Ker je lahko dosegla tudi štiri metre obsega, so se ženske v njej težko gibale in so morale pri hoji najti pravi ritem korakanja, da niso izgubile ravnotežja. Ženske v krinolinah so povzročale gnečo na cestah, v cerkvah, v gledališčih in sredstvih javnega prevoza. Poleg vsega pa so bile krinoline lahko tudi smrtno nevarne. Največjo nevarnost je povzročal ogenj, saj so bile povečini narejene iz tila in muslina, ki sta bila izredno vnetljivi vrsti blaga.

Stezniki

Steznik ali korzet bi lahko označili za najbolj sporno oblačilo v zgodovini mode. Bil je pomemben del modnega oblačenja več kot 400 let, saj so ga nosile ženske (pa tudi moški) v zahodnem svetu od pozne renesanse pa vse do dvajsetih let prejšnjega stoletja. Steznik je preoblikoval telo tako, kot je določala trenutna moda; povečal oz. pomanjšal je prsi, pas in boke, dvigoval hrbet, uravnal nagib ramen, potisnil trebuh navznoter. Nekatere ženske so steznike nosile celo ponoči in tudi med nosečnostjo. Zaradi stisnjenih dihalnih poti so ženske pogosto omedlevale in so bile nasploh šibke. Simbolno je nošnja steznika pomenila, da ženskam, ki so ga nosile, ni treba delati. Tak videz je ženskam določal njihovo identiteto in vrednost, bile so razstavni eksponat moškega bogastva (Kuhar 2004).



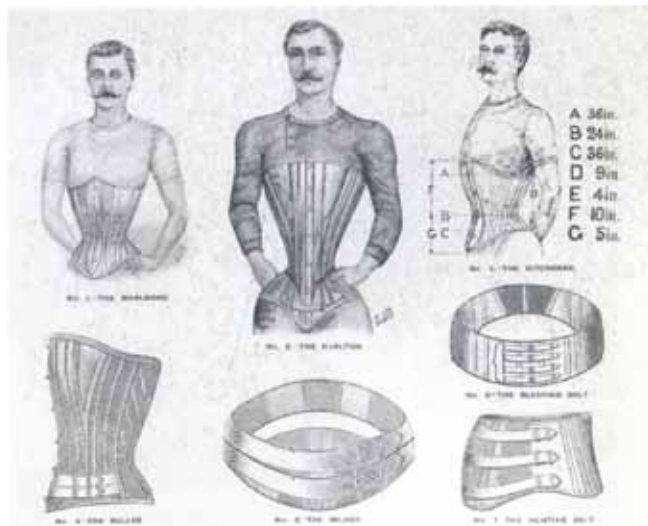
Slika 23: Zavezovanje steznika je zahtevalo pomoč drugih ljudi, o čemer nazorno priča karikatura iz leta 1779.

Photo 23: Tightening corset lacing required other people's help, which is clearly presented in a caricature dating back to 1779.



Slika 24, levo: Krinoline so ženskam, ki so jih nosile, povzročile precej nevšečnosti, zato so bile velikokrat tarča hudomušnih karikatur.
 Photo 24, left: Crinolines caused quite a bit of inconvenience to the women wearing them, therefore they were often the target of witty caricatures.

Slika 25, desno: Ribničanka je bila fotografirana okoli leta 1880. Moderen ozek pas so ženske dosegle s pomočjo steznika, ki so ga takrat nosile premožnejše ženske in tiste, ki so si ga znale zašiti same.
 Photo 25, right: The photo of a woman from Ribnica was taken in circa 1880. She achieved the fashionably narrow waist by means of a corset, which was at the time worn by well-off women and women who knew how to sew one by themselves.



Slika 26: Moškim je moda sredi 19. st. prav tako zapovedovala nošnje steznikov.
 Photo 26: In the mid-19th century, fashion dictated men to wear corsets too.

CRINOLINES

Crinolines are structured petticoats consisting of hoops. In the territory of present-day Slovenia, they were known in the upper social classes in the 18th century and then also in the second half of the 19th century. Lower social classes followed such fashion by wearing multiple layers of underskirts. Crinolines were not only highly impractical pieces of clothing, but also very dangerous ones. Since a crinoline's circumference could reach up to four metres, women found it difficult to move wearing it, and had to figure out a suitable rhythm of walking so they would not lose their balance. Women wearing crinolines could cause congestion in a number of places, i.e. on the roads, in churches, theatres and in public transport. Above all, crinolines could also be life-threatening. The greatest hazard was posed by fire, as crinolines were mostly made of tulle and muslin, which were highly inflammable types of fabric.

CORSETS

Corsets could be described as the most controversial garment in the history of fashion. They were an important part of fashionable clothing for more than 400 years as they were worn by women (as well as men) in the western world from the late Renaissance through to the 1920s. Corsets transformed the body in accordance with the contemporary fashion; they either exaggerated or minimised the size of the breasts, waist and hips, lifted the back, controlled the shoulder slope, pushed the abdominal area inward. Some women would wear corsets even at night and during pregnancy. Compressed airways often resulted in women fainting and generally not feeling all that well. In a symbolic sense, wearing a corset meant that women wearing one were not required to do anything. Through such appearance women were assigned a certain identity and value, they were an exhibit of their respective husbands' wealth.

»Ko sem bila stara deset, dvanajst let, ko dobiš menstruacijo, mi ni naša mama nikoli povedala, da bi me recimo vpeljala v ta svet. Potem so mi moje sestre, ki so bile starejše, povedale, kako moram ... Takrat smo vložke prale, ampak jim nismo rekle vložki, ampak *pinta*. In je bilo treba prati in obesiti, ampak bognedaj, da bi obesile in bi kdo to videl. Vedno smo obešale zadaj za hišo, pa kakšne brisače ali kaj drugega spredaj, da se tisto ni videlo. Recimo moj ata ni nikoli videl mojih hlač viseti. Pa jaz sem 44-letnica, sem dokaj stara in mlada, ampak takrat smo bili drugače vzgojeni, nam je bilo nerodno.«

Let. roj. 1944, Sodražica

"When I was ten, twelve years old, at an age when you start your periods, my mum never told me anything, not a thing to introduce me to this world. And then my sisters, who were older than me, told me what I had to do... Back then, we would wash the pads. They had to be washed and hung to dry, but, God forbid, to hang them and for someone to see them. We would always hang them at the back of the house, with some towels or something else in the front, so noone would see them. My father, for instance, never saw my underpants hanging there. And I was born in 1944, fairly young and old, but back then we had been brought up differently, we were embarrassed."

Born in 1944, Sodražica



Slika 27: Eden izmed načinov zavezovanja spodnjega krila v času menstruacije.

Photo 27: One of the ways undershirts were tied and tucked when women were menstruating.

MESEČNO PERILO

O menstruaciji se ni govorilo naglas. Veljala je za naraven, vendar skrivnosten, nečist in tabuiziran pojav (SEL 2014: 318). Dekleta je prva krvavitev velikokrat presenetila in prestrašila, o tem so govorile le s prijateljicami, nikoli pa s svojimi materami. Ko je dekle ob prvi menstruaciji vprašalo mamo, kaj je to, ji je ta odgovorila, da se »tega ne sprašuje« (let. roj. 1956, Loški Potok).

Ko še ni bilo vložkov, so si ženske pri menstruaciji pomagale s spodvitimi spodnjimi krili (Makarovič 2007: 294), ki so ujela nekaj tekočine, velikokrat pa jim je ta stekla kar po nogah. Ko so ženske začele nositi v razporku zašite spodnje hlače, so si vanje zatlačile različne stare cunje, ki so jih v pasu prevezale s trakom ali vrvjo.

»Še prej, je moja mama pripovedovala, so hodile brez hlač. Takrat ženske niso smele v cerkev, ker so bile nečiste. Ker so bile res, jim je kar po stegnu dol teklo, pa se je v cerkvi videlo. In takrat je bila nečista, ni smela iti k maši.«

Let. roj. 1944, Sodražica

"My mother told me that back in the day women had been walking around with no pants. Back then, women were not allowed in the church because they were impure. And because they really were, there was blood trickling down their thighs, and you could see it in the church. And that's when a woman was impure and was not allowed to go to Mass."

Born in 1944, Sodražica

Pred 2. svetovno vojno so se stvari malce izboljšale, še bolj pa po njej, četudi je menstruacija še vedno ostajala tema, o kateri se različne generacije med seboj niso pogovarjale. Prve vložke oz. *pinte* so si ženske izdelale iz flik starih rjuh. Okrog pasu so imele pas z vrvicami ali gumbi, na vložku pa je bila všita zanka, da so ga lahko zapele za pas. Vložke so vedno prale in sušile skrivaj, da jih pri tem ne bi kdo zasačil. Pogosto so si jih sestre med seboj posojale, zato so *pinte* vedno likale, da so jih razkužile.

Menstruacijo še danes poimenujemo z različnimi izrazi, eden od njih je tudi mesečno perilo. Izraz prvo perilo izhaja z začetka 20. stoletja – dekleta so ob prvi menstruaciji dobila svoje prve spodnje hlače, prvo perilo. Nekateri drugi izrazi za mesečno krvavitev so *teta iz Amerike*, *teta s Krvavca*, *ta rdeča*, *biti bolna* itn., s katerimi se izognemo morebitnim neprijetnostim in odkritosti ob tej temi. Danes je ženskam glede menstruacije in primerne zaščite ob občutljivih dnevih lažje kot nikoli prej. Na blagajno v trgovini lahko sproščeno položijo tampone, vložke, menstrualno skodelico, pralne vložke ali nepremočljive spodnje hlače, kljub temu pa v javnem govoru menstruacija še vedno ostaja delno tabuizirana.

Try These Sanitary Items Once and You Will Never Be Without Them Again

19c SANITARY APRON
11M5928 A necessity to every woman. Absolutely protects the clothing. Made of a waterproof rubberized sheeting. Light weight and easily cleaned. Top is fine cambric, preventing bulky appearance. Shpg. wt., 3 oz. 25c value.

32c SANITARY APRON & NAPKIN HOLDER
11M5936 A clever combination of sanitary apron and belt. Napkin holder is detachable, to be used only when necessary. Apron is waterproof and is very simple to clean. Upper part is made of cool ventilated net. Adjustable waist band. Shpg. wt., 4 oz.

69c LADIES' SANITARY OUTFIT
A Set Put up in a Waterproof Toilet Case.
11M5932 A very useful outfit, especially while traveling. The napkins are full sized, but are compressed into very small boxes. The apron is guaranteed waterproof and the belt is made of elastic webbing, no metal touching the body. Fitted with safety pins and put up in a handsome rubber lined waterproof cretonne case. Shpg. wt., 14 oz.

48c DETACHABLE SHEETING SANITARY APRON
11M5939 The rubber sheeting is attached to the main-sock section by means of small snap fasteners and is easily detached when the apron is to be washed. Guaranteed waterproof, absolutely protecting the clothing. Ventilating net top and dainty lace trimming. Shpg. wt., 4 oz.

29c SANITARY APRON
11M5935 Absolutely protects the clothing. Made of the best quality waterproof rubber sheeting, light weight and easily cleaned. Ventilating net top prevents bulkiness and is light and cool. Dainty lace trimmed. 50c value. Shpg. wt., 4 oz.

12c Each BIRD'S EYE CLOTH SANITARY NAPKINS
6 NAPKINS FOR 70c
11M5964 Clean, comfortable and economical. Made of finest quality "Bird's Eye" cloth. Very absorbent, and will wash perfectly. Has tabs on each end to be pinned to belt. Better and cheaper than the home-made kind. Shipping weight, 2 oz. each.

35c SANITARY BELT & NAPKIN HOLDER
11M5956 Made of elastic webbing, with waterproof napkin holder attached, which prevents soiling of undergarments. Holder may be detached without taking off belt. State size.

12c ELASTIC SANITARY BELT
11M5946 Made of washable porous, soft elastic webbing, two inches wide. Gives the wearer absolute comfort and freedom of movement. Has tabs front and back with safety pins for attaching napkin. State waist measure. Shipping weight 3 oz.

23c E-Z-ON SANITARY BELT
11M5950 Is made of elastic webbing and has ventilated net front making it cool and light. Has elastic tabs with safety pins for attaching napkin. Fastens with two glove clasps. Very simple to put on or take off. State waist measure. Shipping weight, 4 oz.

19c 25c VALUE SANITARY BELT A SNAP TO PUT ON
11M5944 This belt is put on around the waist and is fastened with two glove snaps. Made of washable porous soft elastic webbing 2 inches wide, which gives the wearer absolute comfort and freedom of movement, yet fits snugly to the figure. State waist measure. Shpg. wt., 5 oz.

28c ABSORBENT SANITARY NAPKINS
6 FOR 15c
11M5961 Antiseptic sanitary napkins, made of fine quality sterilized absorbent cotton with a covering of gauze. Very absorbent, hygienic, clean and comfortable. Have tabs to be pinned to belt. Full size. Can be used with or without a belt. Shpg. wt., per doz. 14 oz.

John M. Smyth, Chicago, Merchandise Co. U. S. A. **295**

See the Home Drug Store, Starting on page 557

Slika 28: Oglas iz leta 1916 ženskam ponuja sanitarne pripomočke za lažje preživljanje tistih dni v mesecu. Photo 28: An advertisement for menstrual products that made it easier for women to survive those days of the month, 1916.

»Vložke sem jaz takrat sama naredila iz starih hlač. Dobilo se takrat ni (blaga, op. a.). Pa sem sešila skupaj. Prala sem jih naskrivaj, sem jih dala prevreti v kakšen star lonec. Zgoraj v sobi smo pa imeli eno malo mizico, bila je štirvoglata pa ni imela nič lajdlca. Mogoče je bil razbit, ne vem. In tisti lajdlc ima šternce (vodila, op. a.), saj veš, kakšne. In za tisto lajšto sem obesila vložke. Mizica je bila pri oknu, pa se je sušilo.«

Let. roj. 1938, Prigorica

"Back then I made some pads myself made from old trousers. At the time, you couldn't get any (fabric, author's note). So I sewed them myself. I would wash them in secret, I would boil them in some old pot. In a room upstairs, we had a little table, it was a rectangular one and didn't have a single drawer. It might've gotten broken, I don't know. And that drawer had four sliding tracks, you know what kind. And I would hang the pads on that small board. The table was next to a window, and that's where the laundry would dry."

Born in 1938, Prigorica

»V nekaterih delavnicah so delali vsi domači, menjali so se sredi noči, ni bilo važno, kako hladno je bilo. Takrat je bilo za dekleta hudo. Jim je teklo, pa kar pri-mrznilo.«

Let. roj. 1922, Sušje*

"In some of the workshops, all of the family members would do the work, changing shifts in the middle of the night, no matter how cold it was. Then it wasn't easy for the girls. Yes, it would trickle down, and freeze over too."

Born in 1922, Sušje*



Slika 29: Samolepljivi vložki so se pojavili na začetku 70. let 20. st.
Photo 29: Self-adhesive menstrual pads appeared in the early 1970s.

Slika 30: Na začetku 60. let 20. st. je podjetje Tosama na trg poslalo higienske vložke za enkratno uporabo.

Photo 30: In the early 1960s, the Slovenian company Tosama launched disposable menstrual pads.



Slika 31: Hkrati s samolepljivimi vložki se pojavijo tudi tamponi o.b., ki sodeč po oglasu, zagotavljajo neovirano gibanje in zanesljivost.
Photo 31: The o.b. tampons appeared at the same time as self-adhesive menstrual pads; according to the advertisement, they were reliable and allowed women to move freely.

»Naša sosedka je pripovedovala, da ni prav nobene reči vedela, nikoli ji ni nihče nič povedal. Ko je imela menstruacijo, je mislila, da bo umrla. Rekla je, da ji je bilo tako hudo, da ji je zmeraj kri tekla, pa zato ni bila nič slaba, pa ni vedela nič, kaj je. Potem pa je šla z eno starejšo punco k večernicam pa ji je povedala, kaj se z njo dogaja pa ji je ona povedala za menstruacijo. Je rekla sosedka, da je imela tisto kombinežo, *capc* so ji rekli, vso krvavo pa jo je zvila in nesla za *stražo* (na podstrešje za tram, op. a.) zatlačit, da ne bodo vedeli, da bo umrla. Še zdaj je tam.«

Let. roj. 1928, Gora

"Our neighbour told me that she had known absolutely nothing, noone would ever tell her anything. When she'd been menstruating, she thought she was going to die. She said she had felt so bad, that the blood would also flow, but she wasn't feeling unwell, and she had no idea what was going on. And then she went to the evensong with an older girlfriend of hers, and told her what was going on, and that friend told her about the period. A neighbour told me that she had been wearing a slip, it used to be called 'capc', it had been covered in blood, so she rolled it up and took it to the attic and tucked it behind a beam, so nobody would know she was going to die. It's still there."

Born in 1928, Gora

PERIOD

Nowadays, the first thought associated with starting periods is becoming a woman. Girls find out about it at school, from their mothers, sisters and even fathers. However, in the past this was not the case. Menstruation was never talked about. It was considered a natural, yet a mysterious and unclean phenomenon and a taboo. Their first bleeding often caught girls by surprise and frightened them; they would talk about it only with friends, but never with their mothers.

Before they started using menstrual pads, women had – while menstruating – made use of their tucked up undershirts, which absorbed some of the menstrual fluid, but quite often it would run down their legs. After women started wearing sewn underpants, they would use all sorts of rags tucked into the underpants. Before World War II, the situation improved slightly, but even more so after the war. Women made the first pads (the so-called *pinte* in Slovenian) from pieces of old bed sheets. They would wear a belt with strings or buttons around the waist and had a loop sewn onto the pad so they could attach it to the belt. They would always wash and dry the pads in secret, so as not to get caught doing it. Sisters would lend the pads to one another and for this reason they made a habit of ironing the pads to disinfect them.

As far as menstruation and menstrual management are concerned, women today have it easier than ever before. They need not worry about being seen when shopping for tampons, menstrual pads, menstrual cups, reusable cloth pads or padded panties. And running water makes managing hygiene a much easier task than during the times of our ancestors.



PRANJE IN SUŠENJE SPODNJEGA PERILA

Ena izmed funkcij spodnjega perila je bila ščitenje človekove kože pred vrhnjimi oblačili, ki so bila velikokrat narejena iz grobih materialov, hkrati pa je bilo vrhnje oblačilo zaščiteno pred telesnimi izločki, potom in umazanijo. Glede na higien-ske razmere, ki so vladale v preteklosti, so spodnje perilo prali tedensko, medtem ko vrhnjih oblačil ni bilo treba prati tako pogosto.

Spodnje perilo, sploh pa spodnje hlače in vložke, so najprej namočili v hladni vodi, nato so ga oprali s perilnikom ali ribežnom (temu so rekli tudi *mencanje*); v tej fazi so perilo tudi namilili. Nato so perilo prekuhali v loncu. Vodi so dodali razna čistilna sredstva, kot so sol, pepel (najboljši je bil bukov), lug, kasneje pa Plavi radion. Perilo so nato splaknili še v čisti vodi v potoku in reki. Pozimi so v led izdolbli luknjo in nato v mrzli vodi splakovali perilo. Običajno so ob nedeljah opravili prvi del postopka pranja, nato pa v ponedeljek perilo splakovali. Perilo so vedno zlikali, ga ohladili, zložili in pospravili v predalnik ali skrinjo.

Slika 32, levo: Reklama za ročno pranje z Zlatorogovim milom iz leta 1929.

Photo 32, left: An advertisement for hand-washing with Zlatorog soap, 1929.

Slika 33, sredina: Reklama in navodila za pravilno uporabo pralnega praška Persil iz leta 1930.

Photo 33, middle: An advertisement and instructions for proper use of the Persil laundry detergent, 1930.

Slika 34, desno: Reklama za strojno pranje z Zlatorogovim detergentom iz leta 1973.

Photo 34, right: An advertisement for doing the laundry with a washing machine and Zlatorog washing detergent, 1973.





Slika 35: Na fotografiji iz Dolenje vasi (60. leta 20. stol.) se v ozadju suši perilo. V tem obdobju ga ni bilo več treba skrivati.
 Photo 35: The photo taken in the village of Dolenja vas in the 1960s shows underwear drying outside. During this period, it no longer needed to be hidden.



Slika 36: Še manj se je perilo skrivalo v 90. letih. Način obešanja perila priča o vestni in redoljubni gospodinji.
 Photo 36: In the 1990s, people made even less effort to hide underwear. The way underwear is hung speaks volumes about a conscientious and orderly housewife.

Spodnje perilo, posebej pa spodnje hlače, so ženske sprva prale skrivaj in ga na skritih mestih tudi posušile. Bale so se, da bi bil tako intimen kos perila komurkoli na ogled, pa čeprav le bežno. Za sušenje so uporabljale vse mogoče koticke: za kozolci, skednji, v drvarnici, na podstrehi itn. Ponekod so jih obesile za rjuhami ali brisačami, da so te zakrile pogled. In čeprav danes vidimo spodnjice v vseh mogočih oglasih in izložbah, je še vedno marsikateri ženski nerodno ob misli, da bi njeno spodnje perilo viselo vsem na očeh, zato ga obesijo tako, da je skrito za večjimi kosi perila.

Zaradi tekoče vode in kopalnic v hišah je vzdrževanje higiene danes neprimerno lažje kot v času naših prednic.

Včasih je bilo izjemno sramotno imeti raztrgano in umazano perilo, medtem ko so krpe na obleki pričale o vestni in pridni gospodinji. Že leta 1842 je Anton Martin Slomšek v knjigi *Blaže in Nežica v nedeljski šoli* grajal umazanijo v kmečkem oblačilnem videzu in jo imel za nasledek skoposti in zanikrnosti. Prizadeval si je za snago: obutev naj bo »osnažena«, »oblačilo ... čedno«, oboje pa zakrpano, kajti raztrgani so »lenuhi«. Slomšek je skušal kmečko prebivalstvo navaditi, da bi si vsako jutro preoblekli perilo, še posebej pa naj bi se preoblekli otroci, »kteri se lahko vmažejo ...« (po Baš 1978: 264).

Back in the day, having torn or dirty underwear was terribly embarrassing, while patched clothes were a sign of conscientious and hard-working housewives. In as early as 1842, Anton Martin Slomšek found fault with dirt in rural clothing in his book Blaže and Nežica in Sunday School, and believed it to be a result of parsimony and sloppiness. He strove for clean and neat appearance and clothing: footwear was supposed to be "cleaned", "garments... neat and clean", and all of it mended, as people wearing torn clothes were "slackers". Slomšek tried to get the rural population into the habit of changing their underwear every morning, children in particular, as "they may get dirty".

UNDERWEAR WASHING AND DRYING

One of the underwear's functions was to protect human skin from outerwear, which were in the past often made of coarse materials, and simultaneously also to provide protection against man himself, from bodily fluids, sweat and dirt. Hygiene-related conditions in the past used to be different, hence underwear would be washed on a weekly basis, while other garments did not need to be washed quite as often.

Underwear, underpants and cloth pads in particular were first soaked in cold water and washed using a washboard. Laundry was then boiled in a pot full of water and various laundry cleaning agents, such as salt, ash (beech ash being the best of all) or lye, and at a later time also Plaviradion, one of the first locally available washing powders. Laundry was then washed out in clean water. In places located close to rivers and streams, a hole would be hollowed out in the winter, and then laundry would be washed in the cold water. Underwear was always ironed, cooled off, folded and stored in a chest of drawers or a chest.



MOŠKE SPODNJE SRAJCE IN HLAČE

Moške spodnje hlače so se v oblačilni modi Velike Britanije pojavile v sredini 12. st. (Cunnington in Willett 1992: 27), na našem območju pa so postale stalnica v oblačenju moških vseh družbenih plasti v drugi polovici 19. st. (Knific 2011: 58). Spodnje hlače so se na Slovenskem pojavljale že prej, vendar velikokrat iz literature ni jasno razvidno ali avtorji govorijo o hlačah kot vrhnjem ali spodnjem oblačilu. V prvi polovici 19. stoletja so imeli naši predniki oblečenih več hlač iz istega materiala, pri čemer spodnje niso bile drugačne od zgornjih, iz praktičnih razlogov so jih enkrat nosili spodaj, v drugih okoliščinah pa zgoraj (Knific 2011: 57).

Oblačenje spodnjih hlač so v drugi polovici 19. st. spodbujale šole, omenjajo jih tudi pisci v raznih nasvetih (Knific 2011: 58). Sprva so jih prevzele mlajše generacije moških predvsem v višjih slojih, nato pa so se razširile tudi v vaška okolja. Alenka Pakiž piše, da so na začetku 20. stoletja vsi mošje (tudi vaški) na Ribniškem že nosili dolge spodnje hlače, izdelane iz bombaža, medtem ko so bile toplejše izdelane iz flanele (2009: 59).

Podobno kot pri nošnji ženskih spodnjih hlač je tudi nošnja moških spodnjic naletela na (sicer nekoliko milejši) začetni odpor. Zanimiv je zapis iz leta 1859 v Kmetijskih in rokodelskih novicah, kjer neznani avtor nagovarja bralce, naj povzdigne glas »zoper najnovejšo in najnerodnejšo hlapčevsko šego: nositi 'gate' čez štebale (škornji, op. a.). Komu se ne 'gravža' ta studna še marija /.../«. Avtor navaja še, naj bi Kmetijske in rokodelske novice oblačenje spodnjih hlač kot »napako odpravile iz šeg in navad Slovencev« (po Knific 2011: 57). S sprejemanjem srednjeevropske oblačilne mode in dolgih vrhnjih hlač ter predvsem zaradi služenja vojaščine, ki je zapovedovala nošnjo spodnjih hlač, pa se je ta moda kljub negotovanju nekaterih uveljavila.



Slika 37: Skrb za žensko in moško perilo je (bila) prepuščena ženskam.

Photo 37: Caring for both women's and men's underwear is (was) women's responsibility.



Slika 38, levo: Deška in moška moda med drugo svetovno vojno.

Photo 38, left: Boys' and men's fashion during World War II.

Slika 39, desno: New York Times je leta 1995 prvič objavil komercialno podobo moškega v spodnjem perilu Calvin Kleina.

Photo 39, right: In 1995, the New York Times published the first commercial image of a man wearing Calvin Klein underwear.

Moške spodnje hlače so segale do gležnjev, s trakcem (ali gumbom) so se zavezovale (ali zapenjale) v pasu in na koncu obeh hlačnic. Kratke moške hlače so se pojavile v ZDA in Veliki Britaniji na prelomu iz 19. v 20. st. predvsem zaradi športnega udejstvovanja moških (Cunnington in Willett 1992: 191), pri nas pa so še nekaj časa, posebej pri starejših generacijah, prevladovale *dolge gate* ali *grebeše*, kot so jim rekli na Travi pri Loškem Potoku.

Pri moških srajcah ne gre spregledati dejstva, da so bile hkrati vrhnje in spodnje ter hkrati dnevno in nočno oblačilo. Moški so jih oblačili na golo kožo, podnevi pa čeznje oblekli telovnik ali *lajblc*, suknjič ali predpasnik. Ponoči so v teh istih srajcah tudi spali. Segale so do bokov, lahko so bile tudi daljše, saj so jih (do uveljavitve spodnjih hlač) podvili med noge, da jih niso vrhnje hlače iz pogosto grobih materialov preveč ožulile. Pri starejših srajcah je razporek segal nad pas, na pasu pa je bila zanka, na katero so pripeli hlače, ki so imele na notranji strani pasu gumb. »Srajce mlajšega tipa so bile spredaj krojene iz dveh delov in so se zapenjale po celotni dolžini« (Pakiž 2009: 46), vse srajce pa so še v medvojnem obdobju imele dolge rokave.

»V Levstikovih časih je bilo na Škrlovici županstvo. Vendar so bili revni in so nosili hlače, narejene iz kozlovih kož. Iz dveh kozlov so prišle ene moške hlače. Bile so trde. Ker tudi za spodaj kaj nositi niso imeli, jih je koža večkrat ožulila.«

Let. roj. 1932, Gornje Retje*

"In times of Levstik, there was a mayor's office in Škrlovica. But the people there were poor and they would wear trousers made of billy goat skin. Out of two goats, you could make two pairs of men's trousers. They were stiff. As the people had nothing to wear underneath, the skin would often chafe them."

*Born in 1932, Gornje Retje**

»Lojz je prišel k meni v trgovino. Prvič je prišel malo *trd* in takrat sva se zmenila za številko majic in gat. Vedno je vzel pet komadov. Rekel je: 'Ti meni naredi paketek, jaz pa grem malo v oštarijo', ki je bila zraven trgovine. Jaz sem naredil paketek, dal zraven listek iz blagajne in ga odnesel do šanka, da je tam plačal. Potem ni nikdar več prišel noter v trgovino, ampak je samo skozi zadnja vrata pomolil glavo in rekel, naj mu naredim paketek. Jaz sem vedel kaj, paketek sem naredil in ga odnesel k šanku, kjer je plačal. To se je ponovilo dvakrat na leto. Potem je enkrat rekel, da on pri ženski težko kupuje, ker ga je špot in da raje pride k meni, ker se zastopiva. Trgovino sem imel od 1991 do 1995, on pa je bil takrat star dobrih 40 let.«

Let. roj. 1959, Loški Potok

"Lojz came to see me at the shop. The first time he came, he was a bit tense and at that time we agreed on the size of undershirts and underpants. He would always buy five pieces. He said 'You go and prepare a package and I'm going to the pub', which was next door. I got the package ready and added the cash register receipt and took it to the bar for him to pay for it there. After that he would never come inside the shop again. He would come and only stick his head in through the back door, telling me to prepare a package. I knew what he wanted, I prepared a package and took it to the bar, where he paid. This would happen twice a year. Then one day he told me it was difficult for him to shop from women, because he was ashamed and that he preferred coming to me, because we got along. I owned the shop from 1991 to 1995, and at the time he was just over 40."

Born in 1959, Loški Potok

Do sredine 19. stoletja, ko je bilo še splošno razširjeno pridelovanje lanu, so bile srajce večinoma narejene iz platna. Laneno platno je bilo trpežno in je v vročini vpijalo znoj, zato so srajce, izdelane iz lanu, ob delovnih dneh nosili tudi še pozneje. Na začetku 20. st., bolj množično pa med drugo svetovno vojno, so namesto belih srajc za delo začeli uporabljati drobno črtaste in barvne srajce iz preprostejših bombažnih tkanin, npr. šifona, perkala, kotenine, flanele, porhanta ... (Pakiž 2009: 46–47). Pisane srajce so pripomogle k temu, da umazanija ni bila tako izrazita, medtem ko so ob nedeljah in praznikih še vedno oblačili primernejše in finejše bele srajce.

MEN'S UNDERPANTS AND SHIRTS

As an item of clothing, men's underpants appeared in the 12th century, but were generally not worn until the mid-19th century (at least not by peasants). They became popular under the influence of uniform clothing in the army in the mid-19th century. Alenka Pakiž writes that in the early 20th century, all men (including those living in the surrounding villages) in the area of Ribnica were already in the habit of wearing long underpants, which were mostly made of cotton and warmer ones of flannel (2009: 59). Men's underpants came down to the ankles, were tied around the waist with a string and also featured two strings for tying up at the bottom of each leg.

Men wore shirts that came down to the hips and sometimes even lower than that. Before underpants became a common garment, men had been in the habit of tucking shirts between the legs. They would wear a waistcoat, a suit jacket or an apron over the shirt and trousers and socks underneath. They would use the same shirts as nightwear, which made the shirts both a daytime and a nighttime garment.

Up until the mid-19th century, when flax cultivation was still widespread, shirts were for the most part made of linen. Linen was durable and absorbed sweat in the heat, so linen shirts would be worn on workdays even beyond this period. In the early 20th century, finely striped and coloured shirts were starting to be used for work instead of white ones made of simple cotton fabrics. Later, during World War II, their use was even more widespread.



OTROŠKO PERILO

Govoriti o otroškem perilu je dokaj nehvaležna naloga, kajti otroci so bili tisti, ki so običajno imeli najmanj oblačil, kaj šele spodnjega perila. Morda je meja med spodnjimi in vrhnjimi oblačili še bolj kot pri odraslih zamegljena pri otrocih. Če jemljemo kot definicijo spodnjega perila to, da se neposredno dotika kože, so otroci vsa oblačila, ki so bila vrhnja, nosili neposredno na kožo, vsaj v toplejših mesecih. Izjema so bili otroci premožnejših družin, o čemer priča sicer redko fotografsko gradivo. Temu gradivu pa ne smemo popolnoma zaupati, saj so se za potrebe fotografiranja portretiranci oblekli v svoja najboljša oblačila.

Po pričevanjih vemo, da je bil prvi stik otrokove kože z oblačili t. i. povoj ter da so bili dojenčki prvih nekaj mesecev svojega življenja pravzaprav nepremični. Tudi do enega leta starosti so bili dojenčki poviti, zaradi česar so lahko imeli trajne posledice na svojem telesu. Obstaja več razlogov in ugibanj o tem, zakaj so dojenčke povijali. S tem naj bi preprečili razpraskanje obraza in krive ude, dosegli pa so večjo pasivnost dojenčka in manjšo potrebo po ukvarjanju z njim. Ponekod so tako povijali dojenčke še konec 50. let 20. st. (SEL 2011: 456).



Slika 40: Načini povijanja dojenčkov.
Photo 40: Swaddling techniques.

Kasneje so starši tako deklice kot tudi fante oblačili v dolge srajčke, da na prvi pogled ni bilo videti, katerega spola so. Revnejši sloji so otroška oblačila sešili iz obrabljenih oblačil starejših, otrokom pa so bila »nova« oblačila malce prevelika, saj so jim bila na ta način dlje časa prav. Velikokrat zakrpana oblačila so ponosili mlajši bratje in sestre, tako da je najmlajši član družine nosil tudi najbolj obrabljena oblačila. Otrokom iz bogatejših družin so oblačila zašile šivilje, ti otroci pa so že konec 19. st. imeli spodnje hlačke, rob katerih je mogoče videti na fotografijah.

»Fantki in punčke so bili *glijh* oblečeni, ko so bili majhni. Naš ata je velikokrat rekel, da so bili vsi v *kiklcah*. Povedal je, da je prve hlačke dobil, ko je šel v šolo. Rojen je bil 1911.«

Let. roj. 1938, Trava

"When they were little, boys and girls were dressed alike. Our dad used to say they had all worn *kiklce* (i.e. skirts). He told me that he'd got his first trousers when he started school. He was born in 1911."

Born in 1938, Trava



Slika 41: Zakoncema Pakiž je boljši gmotni položaj omogočal nošnje spodnjega perila, kar je vidno pri otrocih. Izpod hlač in kril se vidi hlačnice spodnjih hlač. Sklepamo lahko, da so perilo nosili tudi starši. Fotografirano v 90. letih 19. st.
Photo 41: Owing to their good financial situation, the married couple Pakiž could afford underwear, which is obvious from what their children are wearing. The underpants legs are visible beneath the trousers and skirts. It is believed the underwear was worn by the parents as well. The photo was taken in the 1890s.



Slika 42: Deklica (druga z desne) ima pod obleko oblečeno podkrilo. Slikano leta 1965.
Photo 42: The girl (second from the right-hand side) is wearing an underskirt under her dress. The photo was taken in 1965.

CHILDREN'S UNDERWEAR

Back in the day, babies would be wrapped in swaddling bands, hence for the first few months babies' movement was almost completely restricted. Later, parents would clothe both girls and boys in long shirts, so at first glance it was impossible to tell what gender a child's was.

Wealthier families had underpants made for their children and the pants' edge was noticeable in many photos. Underwear and the rest of children's clothes were usually made from adults' worn-out clothing.



SPODNJE PERILO DANES

Danes je mogoče dobiti spodnje perilo katerekoli barve, oblike in iz različnih materialov. Moda se tudi na področju spodnjega perila ves čas spreminja in še nedavno popularne tangice se danes umikajo daljšim in udobnejšim spodnjicam. Na trgu pa je spet čedalje več perila, ki zagotavlja preoblikovanje postave.

Standardne konfekcijske številke oblačil na subtilen način sporočajo ženski, da je z njo nekaj narobe, če ne ustreza vnaprej določenim kategorijam. Nešteto oglasov, ki obljublajo izgubo kilogramov v najkrajšem možnem času, zdravi recepti, podobe popolnih žensk v filmih, revijah in na spletu silijo žensko k večnemu dvomu o sebi in svoji zunanosti. Nošenje steznika so danes zamenjale stroge diete, naporna vadba in kozmetična industrija. Zunanji nadzor, ki ga je nudil steznik, je zamenjal notranji samonadzor (po Kuhar 2004).

Slika 43: Množica nasvetov za lepši izgled opozarja žensko na številne aspekte njenega telesa, ki bi jim morala posvetiti več pozornosti.
Slika 43: A multitude of tips for a more beautiful appearance points out to women the many aspects of their bodies that they should pay more attention to.

Kakšni ste od zadaj?

Kako sedi neдрček na hrbtu? Se hlače vlečejo zadaj okrog stegen? So kratke hlačke dovolj dolge? Ni se lahko videti od zadaj, kakorkoli se že sučete in obračate pred zrcalom. Prijetno pa je, če smo videti lepe tudi s te strani. Prosite torej prijateljico, naj si vas ogleda in kritično oceni. In če bo potrebno, je tukaj nekaj lahkih vaj, ki vam bodo spet hitro utrdile mišice – to pa je pomembno, ker hodimo brez plašča.

PREMALO VITKE

Vzroka za premalo vitek pas sta dva: krepka zgradba kosti ali maščobne blazinice. Za začetek si pogledjmo, kako lahko to lepotno napako skrijemo, tako da na prvi pogled postane skoraj neozazna, potem pa bomo povedali še nekaj besed o tem, kaj je moč storiti zoper njo.

Če vrat ni idealen

Vrat je lahko predolg, prekratek, naguban, v redkih primerih pa tudi idealen. Ker ni telovadbe, s katero bi skrajšali predolg ali podaljšali prekratek vrat, in ker običajno tudi najboljše kreme samo ublažijo nelepe gube, vam ponujamo nekaj nasvetov, kako prikriti napake.

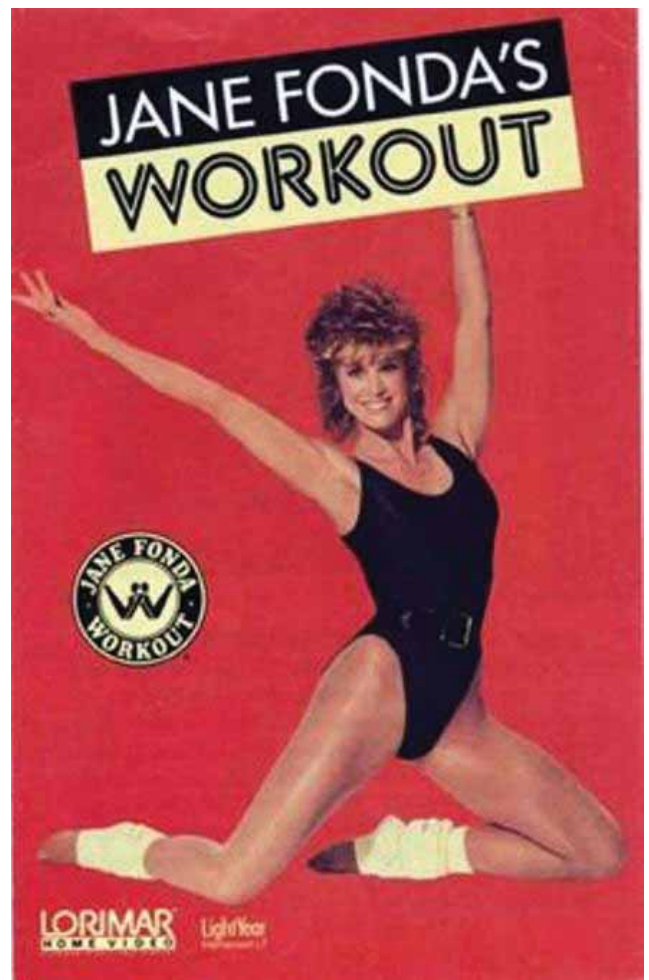
Slika 44, levo: Fotografija razgaljenega moškega je v 70. letih 20. st. vzbudila nemalo posmeha.

Photo 44, left: The photo of a scantily clad man was the object of a great deal of ridicule in the 1970s.



Slika 45, desno: Jane Fonda je leta 1983 objavila prvi video vadbe aerobike. Moda takratnega časa je narekovala izredno obtisnjeno in elastično perilo, s tangicami in bodiji, oblečenimi nad daljša oblačila.

Photo 45, right: In 1983, Jane Fonda published the first aerobics workout video. The fashion at the time dictated extremely close-fitting and elastic underwear with thongs and bodysuits worn over longer wear.



Glede na to, da so šivilje nekoč premerile vsako svojo stranko in ji zašile oblačilo po meri, lahko rečemo, da se je nekoč perilo prilagajalo telesu, medtem ko se mora danes telo prilagajati perilu.

Slika 46: Reklama za izdelek za povečanje teže, l. 1890, in reklama za izdelek za hujšanje, l. 1910.

Photo 46: An advertisement for a weight gain product, 1890, and an advertisement for a weight loss product, 1910.



Tudi moški niso imuni na oglaševanje in modo. Danes dolge spodnjice, ki so bile v rabi večino 20. st., nosijo le redki starejši možje. Ponudba za moške sega od klasičnih spodnjic do bokсарic in tangic. Če so bile v preteklosti ženske tiste, ki so zapeljevale in vabljivo gledale z različnih plakatov, je danes meja med spoloma, vsaj kar se tega tiče, porušena.

Perilo ni nikoli pokrivalo telesa zgolj zaradi zaščite, higiene in toplote, temveč je vedno pokrivalo dele telesa, ki izražajo njegovo spolno naravo. Čeprav ostaja skrito pod oblačili, predstavlja posebno draž in skrivnostnost za tistega, ki ga nosi.

»Če nosim perilo, ki se ujema, se počutim dobro, seksi in zapeljivo. Tako skrivnostno, notranje zadovoljstvo čutim. Ni važno, da imam zgoraj *kar ene cote*.«

Let. roj. 1987, Kočevje

"If I'm wearing matching underwear, I feel good, sexy and seductive. I feel some sort of mysterious, inner satisfaction. It doesn't matter that I'm wearing nothing special on top of it."

Born in 1987, Kočevje

UNDERWEAR TODAY

Nowadays underwear is available in just about any colour, shape and material. Underwear-related fashion trends are constantly changing too and the not-so-long-ago hugely popular thongs are now giving way to longer and more comfortable panties. The market is again offering an ever-increasing amount and variety of shapewear.

Standard ready-to-wear clothing sizes seem to suggest to women in a subtle way that there is something wrong with them if they do not fit into the predetermined categories. Countless ads that promise weight loss within the shortest time possible, healthy recipes, perfect women in films, magazines and online make women constantly doubt themselves and their appearance. Wearing corsets has given way to strict diets, strenuous exercise and the cosmetic industry. External control (exerted through corsets in the past) has been replaced by self-control.

Since back in the day seamstresses took individual measurements and all of the sewn clothing was custom-made, it can be said that in the past underwear used to adjust to the body, while today the body needs to adjust to the underwear.

Men are not immune to advertising and fashion either; in fact, nowadays it is only some rare elderly men who cannot do without the long underpants, which were in use for most of the 20th century. The range of men's underwear on offer includes conventional underpants, boxer shorts and even thongs. In the past, it might have been women who were seducing and enticing passers-by with seductive looks from various posters, but today the boundaries between the sexes, at least as far as this is concerned, are no longer existent.

Underwear has never covered the body merely for purposes of protection, hygiene and warmth, but has always – both in the past and today – been used to cover the parts of the body that express its sexual nature. Although it remains hidden under clothing, it represents a special appeal and mysteriousness to the person wearing it.

Interaktivne vsebine / *Interactive Content*

Za otroke in vse, ki ohranjajo radovednega duha, so na razstavi Druga koža tudi skriti kotički. Dotikanje, vonjanje, oblačenje so tu ne samo dovoljeni, temveč željeni. Vsebino kotičkov sta zasnovali Eva Podgorelec in Bernarda Topolnik.

The interactive content corners at the exhibition Second Skin will appeal to children and all other visitors who still have plenty of curious spirit. Here, visitors are not only allowed to touch, smell and dress, but encouraged to do so. The corners' content was created by Eva Podgorelec and Bernarda Topolnik.



Obiskovalci lahko s pomočjo tipa najdejo ustrezen par. Na ta način urijo tipni spomin in prepoznavanje materialov.

By using the sense of touch, visitors match a pair, thus improving their haptic memory and the skills of identifying different materials.



Vsakdo se lahko prelevi v par iz začetka 20. stoletja.
Anyone can turn into a couple from the early 20th century.



Oblačenje deklice in dečka v različne oblačilne kombinacije je privlačno predvsem za mlajše obiskovalce. Tako z dotikom spoznavajo oblačila preteklosti in sedanjosti.

Dressing a boy and a girl in different clothing combinations is an activity that appeals to younger visitors in particular. By touching the garments, they learn about the items of clothing used in the past and the present day.



Oblačila so nekoč dišala drugače. Nenavadni vonj trdega mila ublaži vonj sivke, perilo, oprano s poznanima pralnima praškoma, kot sta Radion ter Faks Helizim, pa nima neprijetnega vonja.

Back in the day, clothing smelled differently. The unusual smell of hard soap is softened by the scent of lavender and clothing washed with well-known washing powders, such as Radion and Faks Helizim, has no unpleasant odour.



Ljudsko slovstvo na temo spodnjega perila obiskovalci spoznavaajo s pomočjo magnetov, na katerih so verzi, ki jih morajo sestaviti v pesem.

Visitors learn about the underwear-related folk literature through magnets featuring verses of a song which they need to put together to complete the song.

Seznam razstavljenih predmetov / *The List of Exhibited Items*

Iz vrste pomenljivih predmetov izbrati tistih nekaj, ki bodo predstavljali vse ostale, ki se še skrivajo v muzejskih depojih, ni enostavna naloga. Muzej Ribnica namreč v svojih depojih hrani 158 kosov perila, od teh je razstavljenih 102. Vsak predmet ima za seboj zgodbo, s pomočjo katere lahko izbrano razstavno temo na slikovit način približamo obiskovalcu. Zgodba je bodisi zanimiva družinska preteklost, način uporabe določenega predmeta, njegova velikost ali majhnost, material, čas izdelave in rabe ter kraj uporabe, iz predmeta lahko npr. razberemo kaj o gmotnem stanju družine, ki je imela predmet v lasti ...

Informacije, podane v seznamu, morda na prvi pogled ne povedo veliko, pozornemu bralcu pa so lahko izhodišče za razmišljanje o načinu življenja v polpretekli zgodovini.

Vsi razstavljeni predmeti so v seznamu predstavljeni s sliko in opisom, ki vsebuje **ime predmeta, blago, iz katerega je predmet narejen, mere, čas izdelave oz. uporabe in kraj**, kjer je bil predmet uporabljen oz. v redkejših primerih najden. Zaradi narave oblačil in vdora v intimo posameznika, ki je oblačila nosil, jih skrival ali razkazoval, imena nosilcev perila niso izpostavljena.

Having a large number of meaningful items and choosing only a few that will represent all others which remain hidden in the museum depots is anything but an easy task. The Museum of Ribnica's depots house 158 items of underwear, whereof 102 items are on display at the museum. Any item included in an exhibition is an object that tells a story by means of which the selected exhibition theme is presented to the exhibition viewers in an appealing way. The story in question may be an interesting piece of family history, the use of a specific object, its large or small size, the material, the time or place of manufacture and use, all of which can speak volumes about the financial situation of the family who owned the object. At first glance it may seem that the specific pieces of information included in the list do not reveal all that much, but attentive readers can use them as a starting point for thinking about the way of life in recent history.

*Each of the listed exhibited items is presented with a photograph and a description that contains **the object's name, the material the object is made of, the object's dimensions, the time of manufacture/use and the location where the object was either used or –in rare instances – found**. Due to the very nature of undergarments and since presenting them in a way intrudes into the intimacies of individuals who used to wear, hide or reveal them, it was decided not to include the names of the people who owned or wore the undergarments.*

* Oblačilna zbirka Muzeja Ribnica / *Clothing Collection of the Museum of Ribnica*

** Predmet je v zasebni lasti / *The object is privately owned*

Inv. št. - inventarna številka / *ACCN - Accession Number*

D - dolžina / *L - length*

O - obseg / *C - circumference*

Š - širina / *W - width*

1 Inv. št. 2574* Bluza (»rokavci«) / popelin / D: 44 cm, O prsi: 134 cm, spodnji rob: 144 cm, rokav: D: 54 cm / na prelomu iz 19. v 20. st. / Dolenja vas

1 ACCN 2574* Habit-shirt / poplin / L: 44 cm, bust: 134 cm, bottom hem: 144 cm, sleeve L: 54 cm / turn of the 20th cent. / Dolenja vas

2 Inv. št. 2573* Bluza (»rokavci«) / popelin, platno / D: 55 cm, O prsi: 110 cm, spodnji rob: 100 cm, rokav: D: 58 cm / na prelomu iz 19. v 20. st. / Dolenja vas

2 ACCN 2573* Habit-shirt / poplin, linen / L: 55 cm, bust: 110 cm, bottom hem: 100 cm, sleeve L: 58 cm / turn of the 20th cent. / Dolenja vas

3 Inv. št. 2575* Bluza (»rokavci«) / atlas gradel / D: 52 cm, O prsi: 112 cm, spodnji rob: 122 cm, rokav: D: 45 cm / na prelomu iz 19. v 20. st. / Bukovica

3 ACCN 2575* Habit-shirt / atlas ticking / L: 52 cm, bust: 112 cm, bottom hem: 122 cm, sleeve L: 45 cm / turn of the 20th cent. / Bukovica

4 Inv. št. 2577* Bluza (»rokavci«) / nebeljen molino / D: 57 cm, O prsi: 114 cm, spodnji rob: 120 cm, rokav: D: 52 cm / 1. pol. 20. st. / Otavice

4 ACCN 2577* Habit-shirt / unbleached cotton cloth / L: 57 cm, bust: 114 cm, bottom hem: 120 cm, sleeve L: 52 cm / 1st half of the 20th cent. / Otavice

5 Inv. št. 2587* Bluza / batist / D: 58 cm, O prsi: 132 cm, spodnji rob: 122 cm, rokav: D: 56 cm / zač. 20. st. / Ribnica

5 ACCN 2587* Blouse / batiste / L: 58 cm, bust: 132 cm, bottom hem: 122 cm, sleeve L: 56 cm / early 20th cent. / Ribnica

6 Inv. št. 2578* Bluza / platno / D: 55 cm, O prsi: 118 cm, spodnji rob: 130 cm, rokav: D: 50 cm / 30. leta 20. st. / Goriča vas

6 ACCN 2578* Blouse / linen / L: 55 cm, bust: 118 cm, bottom hem: 130 cm, sleeve L: 50 cm / 1930s / Goriča vas

7 Inv. št. 2582* Ženska nočna srajca / popelin / D: 56 cm, O prsi: 106 cm, spodnji rob: 148 cm, rokav: D: 52 cm / na prelomu iz 19. v 20. st. / Želimlje

7 ACCN 2582* Women's nightshirt / poplin / L: 56 cm, bust: 106 cm, bottom hem: 148 cm, sleeve L: 52 cm / turn of the 20th cent. / Želimlje

8 Inv. št. 2584* Ženska nočna srajca / popelin / D: 64 cm, O prsi: 106 cm, spodnji rob: 146 cm, rokav: D: 49 cm / 80. leta 19. st. / Dolenja vas

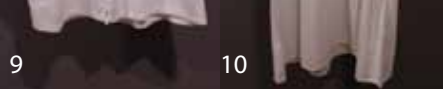
8 ACCN 2584* Women's nightshirt / poplin / L: 64 cm, bust: 106 cm, bottom hem: 146 cm, sleeve L: 49 cm / 1880s / Dolenja vas

9 Inv. št. 2580* Ženska nočna srajca / platno / D: 70 cm, O prsi: 116 cm, spodnji rob: 144 cm, rokav: D: 43 cm / na prelomu iz 19. v 20. st. / Želimlje

9 ACCN 2580* Women's nightshirt / linen / L: 70 cm, bust: 116 cm, bottom hem: 144 cm, sleeve L: 43 cm / turn of the 20th cent. / Želimlje

10 Inv. št. 2566* Ženska spodnja srajca / popelin / D: 112 cm, O prsi: 122 cm, spodnji rob: 184 cm, rokav: D: 48 cm / 30. leta 20. st. / Goriča vas

10 ACCN 2566* Women's undershirt / poplin / L: 112 cm, bust: 122 cm, bottom hem: 184 cm, sleeve L: 48 cm / 1930s / Goriča vas



9

10



11 Inv. št. 2563* Ženska spodnja srajca / platno / D: 110 cm, O prsi: 124 cm, spodnji rob: 174 cm, rokav: D: 47 cm / do 80. let. 20. st. / Otavice
11 ACCN 2563* Women's undershirt / linen / L: 110 cm, bust: 124 cm, bottom hem: 174 cm, sleeve L: 47 cm / prior to the 1980s / Otavice



12 Inv. št. 2568* Ženska spodnja srajca / platno / D: 102 cm, O prsi: 116 cm, spodnji rob: 160 cm, rokav: D: 47 cm / zač. 20. st. / Rakitnica
12 ACCN 2568* Women's undershirt / linen / L: 102 cm, bust: 116 cm, bottom hem: 160 cm, sleeve L: 47 cm / early 20th cent. / Rakitnica

13 Inv. št. 2567* Ženska spodnja srajca / platno / D: 105 cm, O prsi: 112 cm, spodnji rob: 204 cm, rokav: D: 31 cm / 1. pol. 20. st. / Žimarice
13 ACCN 2567* Women's undershirt / linen / L: 105 cm, bust: 112 cm, bottom hem: 204 cm, sleeve L: 31 cm / 1st half of the 20th cent. / Žimarice

14 Inv. št. 2564* Ženska spodnja srajca / popelin / D: 102 cm, O prsi: 124 cm, spodnji rob: 152 cm, rokav: D: 24 cm / 30. leta 20. st. / Goriča vas
14 ACCN 2564* Women's undershirt / poplin / L: 102 cm, bust: 124 cm, bottom hem: 152 cm, sleeve L: 24 cm / 1930s / Goriča vas



15 Inv. št. 2520* Spodnje krilo s prsnim delom / popelin / D: 114 cm, O prsi: 92 cm, boki: 110 cm, spodnji rob: 280 cm / konec 19. st. in 1. pol. 20. st. / Bukovica
15 ACCN 2520* Full-length slip / poplin / L: 114 cm, bust: 92 cm, hips: 110 cm, bottom hem: 280 cm / late 19th cent. and 1st half of the 20th cent. / Bukovica

16 Inv. št. 2559* Ženska spodnja srajca / platno / D: 104 cm, O prsi: 124 cm, spodnji rob: 178 cm / 1. pol. 20. st. / Dane
16 ACCN 2559* Women's undershirt / linen / L: 104 cm, bust: 124 cm, bottom hem: 178 cm / 1st half of the 20th cent. / Dane



17 Inv. št. 2560* Ženska spodnja srajca / batist / D: 103 cm, O prsi: 106 cm, spodnji rob: 182 cm / 20. st. / Dane
17 ACCN 2560* Women's undershirt / batiste / L: 103 cm, bust: 106 cm, bottom hem: 182 cm / 20th cent. / Dane

18 Inv. št. 2558* Ženska spodnja srajca / damast / D: 106 cm, O prsi: 96 cm, spodnji rob: 125 cm / 1. pol. 20. st. / Dane
18 ACCN 2558* Women's undershirt / damask / L: 106 cm, bust: 96 cm, bottom hem: 125 cm / 1st half of the 20th cent. / Dane



19 Inv. št. 2588* Kombineža / platno / D: 102 cm, O prsi: 92 cm, spodnji rob: 166 cm, naramnica: D: 34 cm / zač. 20. st. / Velike Poljane
19 ACCN 2588* Slip / linen / L: 102 cm, bust: 92 cm, bottom hem: 166 cm, shoulder strap L: 34 cm / early 20th cent. / Velike Poljane

20 Inv. št. 2510* Kombineža / popelin / D: 78 cm, O prsi: 108 cm, spodnji rob: 152 cm, naramnica: D: 34 cm / do 80. let 20. st. / Otavice
20 ACCN 2510* Slip / poplin / L: 78 cm, bust: 108 cm, bottom hem: 152 cm, shoulder strap L: 34 cm / prior to the 1980s / Otavice



21 Inv. št. 2514* Kombineža / popelin / D: 92 cm, O prsi: 100 cm, spodnji rob: 156 cm, naramnica: D: 26 cm / 30. leta. 20. st. / Goriča vas
21 ACCN 2514* Slip / poplin / L: 92 cm, bust: 100 cm, bottom hem: 156 cm, shoulder strap L: 26 cm / 1930s / Goriča vas

22 Inv. št. 2521* Kombineža / batist / D: 70 cm, O prsi: 104 cm, spodnji rob: 152 cm, naramnica: D: 34 cm / 1. pol. 20. st. / Ribnica
22 ACCN 2521* Slip / batiste / L: 70 cm, bust: 104 cm, bottom hem: 152 cm, shoulder strap L: 34 cm / 1st half of the 20th cent. / Ribnica

23 Inv. št. 2586.1* Kombineža / popelin / D: 67 cm, O prsi: 92 cm, spodnji rob: 156 cm, naramnica: D: 31 cm / zač. 20. st. / Ribnica
23 ACCN 2586.1* Slip / poplin / L: 67 cm, bust: 92 cm, bottom hem: 156 cm, shoulder strap L: 31 cm / early 20th cent. / Ribnica

24 Inv. št. 2517* Kombineža / batist / D: 81 cm, O prsi: 92 cm, spodnji rob: 124 cm, naramnica: D: 38 cm / 1. pol. 20. st. / Ribnica
24 ACCN 2517* Slip / batiste / L: 81 cm, bust: 92 cm, bottom hem: 124 cm, shoulder strap L: 38 cm / 1st half of the 20th cent. / Ribnica

25 P_EP_002** Kombineža / taft / D: 102 cm, O prsi: 102 cm, spodnji rob: 140 cm, naramnica: D: 32 cm / 1. pol. 20. st. / Prigorica
25 P_EP_002** Slip / taffeta / L: 102 cm, bust: 102 cm, bottom hem: 140 cm, shoulder strap L: 32 cm / 1st half of the 20th cent. / Prigorica

26 Inv. št. 2508* Kombine / batist / D: 76 cm, O prsi: 104 cm, spodnji rob: 166 cm, naramnica: D: 36 cm / 1. pol. 20. st. / Ribnica
26 ACCN 2508* Camiknickers / batiste / L: 76 cm, bust: 104 cm, bottom hem: 166 cm, shoulder strap L: 36 cm / 1st half of the 20th cent. / Ribnica

27 Inv. št. 2763* Kombine / platno / D: 132 cm, O prsi: 86 cm, spodnji rob: 132 cm / 30. leta 20. st. / Bloke
27 ACCN 2763* Camiknickers / linen / L: 132 cm, bust: 86 cm, bottom hem: 132 cm / prior to the 1930s / Bloke

28 Inv. št. 2591* Spodnje krilo / platno / D: 71 cm, O pasu: 70 cm, spodnji rob: 360 cm / 90. leta 19. st. / Prigorica
28 ACCN 2591* Petticoat / linen / L: 71 cm, waist: 70 cm, bottom hem: 360 cm / 1890s / Prigorica

29 Inv. št. 2590* Spodnje krilo / laneno platno / D: 87 cm, O pasu: 74 cm, spodnji rob: 200 cm / zač. 20. st. / Velike Poljane
29 ACCN 2590* Petticoat / flax linen / L: 87 cm, waist: 74 cm, bottom hem: 200 cm / early 20th cent. / Velike Poljane

30 Inv. št. 2595* Spodnje krilo / platno / D: 86 cm, O pasu: 74 cm, spodnji rob: 200 cm / zač. 20. st. / Velike Poljane
30 ACCN 2595* Petticoat / linen / L: 86 cm, waist: 74 cm, bottom hem: 200 cm / early 20th cent. / Velike Poljane

31 Inv. št. 2592* Spodnje krilo / popelin / D: 80 cm, O pasu: 82 cm, spodnji rob: 230 cm / 1. pol. 20. st. / Ribnica
31 ACCN 2592* Petticoat / poplin / L: 80 cm, waist: 82 cm, bottom hem: 230 cm / 1st half of the 20th cent. / Ribnica

32 Inv. št. 2593* Spodnje krilo / bombaž / D: 75 cm, O pasu: 76 cm, spodnji rob: 250 cm / na prelomu iz 19. v 20. st. / Kočevje
32 ACCN 2593* Petticoat / cotton / L: 75 cm, waist: 76 cm, bottom hem: 250 cm / turn of the 20th cent. / Kočevje

33 Inv. št. 2596* Spodnje krilo / popelin / D: 67 cm, O pasu: 70 cm, spodnji rob: 147 cm / zač. 20. st. / Rakitnica
33 ACCN 2596* Petticoat / poplin / L: 67 cm, waist: 70 cm, bottom hem: 147 cm / early 20th cent. / Rakitnica

34 Inv. št. 2594* Spodnje krilo / popelin / D: 86 cm, O pasu: 79 cm, spodnji rob: 232 cm / zač. 20. st. / Velike Poljane
34 ACCN 2594* Petticoat / poplin / L: 86 cm, waist: 79 cm, bottom hem: 232 cm / early 20th cent. / Velike Poljane





35 Inv. št. 2495* Preklane ženske spodnje hlače / popelin / D: 78,5 cm, O pasu: 61 cm, boki: 132 cm / zač. 20. st. / Dane
35 ACCN 2495* Women's split-crotch underpants / poplin / L: 78.5 cm, waist: 61 cm, hips: 132 cm / early 20th cent. / Dane



36 V_MS_001** Preklane ženske spodnje hlače / platno / D: 87 cm, O pasu: 87 cm, boki: 128 cm / na prelomu iz 19. v 20. st. / Trava, Loški Potok
36 V_MS_001** Women's split-crotch underpants / linen / L: 87 cm, waist: 87 cm, hips: 128 cm / turn of the 20th cent. / Trava, Loški Potok

37 Inv. št. 2501* Ženske spodnje hlače / porhant / D: 71 cm, O pasu: 92 cm, boki: 152 cm / 1. pol. 20. st. / Sodražica
37 ACCN 2501* Women's underpants / fustian / L: 71 cm, waist: 92 cm, hips: 152 cm / 1st half of the 20th cent. / Sodražica



38 Inv. št. 2498* Ženske spodnje hlače / popelin / D: 78,5 cm, O pasu: 79 cm, boki: 150 cm / 1. pol. 20. st. / Ribnica
38 ACCN 2498* Women's underpants / poplin / L: 78.5 cm, waist: 79 cm, hips: 150 cm / 1st half of the 20th cent. / Ribnica



39 Inv. št. 2493* Ženske spodnje hlače / popelin / D: 58 cm, O pasu: 76 cm, boki: 140 cm / do 30. let 20. st. / Rakitnica
39 ACCN 2493* Women's underpants / poplin / L: 58 cm, waist: 76 cm, hips: 140 cm / prior to the 1930s / Rakitnica

40 Inv. št. 2496* Ženske spodnje hlače / kotenina / D: 51 cm, O pasu: 98 cm, boki: 128 cm / do 60. let 20. st. / Ribnica
40 ACCN 2496* Women's underpants / cottonade / L: 51 cm, waist: 98 cm, hips: 128 cm / prior to the 1960s / Ribnica



41 Inv. št. 2500* Ženske spodnje hlače / platno / D: 53,5 cm, O pasu: 78 cm, boki: 130 cm / do 70. let 20. st. / Prigorica
41 ACCN 2500* Women's underpants / linen / L: 53.5 cm, waist: 78 cm, hips: 130 cm / prior to the 1970s / Prigorica



42 Inv. št. 2503* Ženske spodnje hlače / popelin / D: 57,5 cm, O pasu: 86 cm, boki: 160 cm / zač. 20. st. / Dolenja vas
42 ACCN 2503* Women's underpants / poplin / L: 57.5 cm, waist: 86 cm, hips: 160 cm / early 20th cent. / Dolenja vas



43 Inv. št. 1393* Ženske spodnje hlače / platno / D: 26 cm, O pasu: 74 cm, boki: 114 cm / 30. leta 20. st. / Ribnica z okolico
43 ACCN 1393* Women's underpants / linen / L: 26 cm, waist: 74 cm, hips: 114 cm / 1930s / Ribnica and the surrounding area

44 Inv. št. 2504* Ženske spodnje hlače / bombažni keper / D: 52 cm, O pasu: 116 cm (nenaguban), boki: 120 cm / 30. in 40. leta 20. st. / Dane

44 ACCN 2504* Women's underpants / cotton ticking / L: 52 cm, waist: 116 cm (no elastic band), hips: 120 cm / 1930s and 1940s / Dane

45 Inv. št. 2505* Ženske spodnje hlače / popelin / D: 54 cm, O pasu: 100 cm (nenaguban), boki: 116 cm / 30. leta 20. st. / Goriča vas

45 ACCN 2505* Women's underpants / poplin / L: 54 cm, waist: 100 cm (no elastic band), hips: 116 cm / 1930s / Goriča vas

46 Inv. št. 2586.2* Ženske spodnje hlače / popelin / D: 43 cm, O pasu: 78 cm, boki: 122 cm / zač. 20. st. / Ribnica

46 ACCN 2586.2* Women's underpants / poplin / L: 43 cm, waist: 78 cm, hips: 122 cm / early 20th cent. / Ribnica

47 Inv. št. 2492* Ženske spodnje hlače / bombažni triko / D: 51 cm, O pasu: 68 cm, boki: 68 cm / 1. pol. 20. st. / Otavice

47 ACCN 2492* Women's underpants / cotton tricot / L: 51 cm, waist: 68 cm, hips: 68 cm / 1st half of the 20th cent. / Otavice

48 P_TK_013** Ženske spodnje hlače / sintetični triko / D: 47 cm, O pasu: 122 (nenaguban), boki: 122 cm / 2. pol. 20. st. / Prigorica

48 P_TK_013** Women's underpants / synthetic tricot / L: 47 cm, waist: 122 (no elastic band), hips: 122 cm / 2nd half of the 20th cent. / Prigorica

49 Inv. št. 1396* Ženske spodnje hlače / najlon / D: 42 cm, O pasu: 73 cm, boki: 104 cm / 2. pol. 20. st. / Ribnica z okolico

49 ACCN 1396* Women's underpants / nylon / L: 42 cm, waist: 73 cm, hips: 104 cm / 2nd half of the 20th cent. / Ribnica and the surrounding area

50 P_VM_005** Ženske spodnje hlače / čipka iz umetnih vlaken / D: 52 cm, O pasu: 64 cm, boki: 64 cm / 70. leta 20. st. / Loški Potok

50 P_VM_005** Women's underpants / lace made of man-made fiber / L: 52 cm, waist: 64 cm, hips: 64 cm / 1970s / Loški Potok

51 P_VM_003** Ženske spodnje hlače / bombaž / D: 44 cm, O pasu: 80 cm, boki: 92 cm / 70. leta 20. st. / Loški Potok

51 P_VM_003** Women's underpants / cotton / L: 44 cm, waist: 80 cm, hips: 92 cm / 1970s / Loški Potok

52 P_MK_005** Ženske spodnje hlače / porhant / D: 38 cm, O pasu: 86 cm, boki: 88 cm / 2. pol. 20. st. / Prigorica

52 P_MK_005** Women's underpants / fustian / L: 38 cm, waist: 86 cm, hips: 88 cm / 2nd half of the 20th cent. / Prigorica

53 P_TK_020** Ženske spodnje hlače / volna / D: 44 cm, O pasu: 64 cm, boki: 80 cm / 2. pol. 20. st. / Prigorica

53 P_TK_020** Women's underpants / wool / L: 44 cm, waist: 64 cm, hips: 80 cm / 2nd half of the 20th cent. / Prigorica

54 P_TK_017** Ženske spodnje hlače / bombažni triko / D: 38 cm, O pasu: 71 cm, boki: 88 cm / 2. pol. 20. st. / Prigorica

54 P_TK_017** Women's underpants / cotton tricot / L: 38 cm, waist: 71 cm, hips: 88 cm / 2nd half of the 20th cent. / Prigorica



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55 P_TK_018** Ženske spodnje hlače / čipka iz umetnih vlaken / D: 48,5 cm, O pasu: 76 cm, boki: 80 cm / 2. pol. 20. st. / Prigorica

55 P_TK_018** Women's underpants / lace made of man-made fiber / L: 48.5 cm, waist: 76 cm, hips: 80 cm / 2nd half of the 20th cent. / Prigorica

56 P_EP_005** Ženske spodnje hlače / sintetika / D: 22 cm, O pasu: 86 cm, boki: 88 cm / 2. pol. 20. st. / Prigorica

56 P_EP_005** Women's underpants / synthetic fabric / L: 22 cm, waist: 86 cm, hips: 88 cm / 2nd half of the 20th cent. / Prigorica



57

57 Inv. št. 2606* Ženski pas z drški / platno / D: 80 cm, Š: 4 cm, dršek: D: 13 cm, Š: 3 cm / 1. pol. 20. st. / Otavice

57 ACCN 2606* Menstrual pad belt / linen / L: 80 cm, W: 4 cm, belt attachment L: 13 cm, belt attachment W: 3 cm / 1st half of the 20th cent. / Otavice

58 Inv. št. 2607.1, 2607.2, 2607.3* Higijenski vložek / bombažni filc / D: 25 cm, Š: 8 cm / 1. pol. 20. st. / Otavice

58 ACCN 2607.1, 2607.2, 2607.3* Menstrual pad / cotton felt / L: 25 cm, W: 8 cm / 1st half of the 20th cent. / Otavice



58

59 P_AZ_001** Pas za nogavice / damast / D: 11-17 cm, O: 80 cm / 30. leta 20. st. / Dolenja vas

59 P_AZ_001** Suspenders / damask / L: 11-17 cm, C: 80 cm / 1930s / Dolenja vas

60 Inv. št. 1431* Pas za nogavice / bombaž / D: 20-31 cm, O: 102 cm / 2. pol. 20. st. / Ribnica z okolico

60 ACCN 1431* Suspenders / cotton / L: 20-31 cm, C: 102 cm / 2nd half of the 20th cent. / Ribnica and the surrounding area



59

61 P_SM_001** Pas za nogavice / bombaž / D: 33 cm, O: 92 cm / 1. pol. 20. st. / Hrib - Loški Potok

61 P_SM_001** Suspenders / cotton / L: 33 cm, C: 92 cm / 1st half of the 20th cent. / Hrib - Loški Potok



60



61

62 Inv. št. 1412* Pas za nogavice / sintetika / D: 34 cm, O: 90 cm / 2. pol. 20. st. / Ribnica z okolico

62 ACCN 1412* Suspenders belt / synthetic fabric / L: 34 cm, C: 90 cm / 2nd half of the 20th cent. / Ribnica and the surrounding area

63 P_AZ_002** Pas za nogavice / sintetika / D: 31 cm, O: 74 cm / 60. leta 20. st. / Dolenja vas

63 P_AZ_002** Suspenders belt / synthetic fabric / L: 31 cm, C: 74 cm / 1960s / Dolenja vas

64 Inv. št. 2605* Ženske floraste nogavice / flor / D: 90 cm, stopalo: 21 cm / na prelomu iz 19. v 20. st. / Dolenja vas

64 ACCN 2605* Gauze stockings / gauze / L: 90 cm, foot: 21 cm / turn of the 20th cent. / Dolenja vas

65 Inv. št. 2604* Ženske floraste nogavice / flor / D: 90 cm, stopalo: 21 cm / na prelomu iz 19. v 20. st. / Dolenja vas

65 ACCN 2604* Gauze stockings / gauze / L: 90 cm, foot: 21 cm / turn of the 20th cent. / Dolenja vas

66 Inv. št. 2603* Ženske nogavice / viskoza / D: 89 cm, stopalo: 21 cm / zač. 20. st. / Ribnica

66 ACCN 2603* Stockings / viscose / L: 89 cm, foot: 21 cm / early 20th cent. / Ribnica

67 Inv. št. 2599* Modrček / damast / D: 33 cm, O prsi: 92 cm, spodnji rob: 82 cm / 1. pol. 20. st. / Dane

67 ACCN 2599* Brassiere / damask / L: 33 cm, bust: 92 cm, band bottom hem: 82 cm / 1st half of the 20th cent. / Dane

68 Inv. št. 2600* Modrček / batist / D: 21 cm, O prsi: 84 cm, spodnji rob: 74 cm / naramnica: D: 34 cm / 1. pol. 20. st. / Otavice

68 ACCN 2600* Brassiere / batiste / L: 21 cm, bust: 84 cm, band bottom hem: 74 cm / strap L: 34 cm / 1st half of the 20th cent. / Otavice



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69 Inv. št. 2601* Modrček / popelin / D: 22 cm, O prsi: 86 cm, spodnji rob: 66 cm, naramnica: D: 34 cm / 1. pol. 20. st. / Otavice
69 ACCN 2601* Brassiere / poplin / L: 22 cm, bust: 86 cm, band bottom hem: 66 cm, strap L: 34 cm / 1st half of the 20th cent. / Otavice



70

70 P_TK_006** Modrček / popelin / D: 19 cm, O košarice: 20 cm, spodnji rob: 87 cm, naramnica: D: 35 cm / 2. pol. 20. st. / Prigorica
70 P_TK_006** Brassiere / poplin / L: 19 cm, cup depth: 20 cm, band bottom hem: 87 cm, strap L: 35 cm / 2nd half of the 20th cent. / Prigorica



71

71 P_TK_003** Modrček / sintetika / D: 23 cm, O prsi: 104 cm, spodnji rob: 80 cm, naramnica: D: 25 cm / 2. pol. 20. st. / Prigorica
71 P_TK_003** Brassiere / synthetic fabric / L: 23 cm, bust: 104 cm, band bottom hem: 80 cm, strap L: 25 cm / 2nd half of the 20th cent. / Prigorica



72

72 Inv. št. 1408* Modrček / bombaž, sintetika / D: 20 cm, O prsi: 100 cm, spodnji rob: 85 cm, naramnica: D: 40 cm / 2. pol. 20. st. / Ribnica z okolico
72 ACCN 1408* Brassiere / cotton, synthetic fabric / L: 20 cm, bust: 100 cm, band bottom hem: 85 cm, strap L: 40 cm / 2nd half of the 20th cent. / Ribnica and the surrounding area



73

73 Inv. št. 1410* Modrček / sintetika / D: 36 cm, O prsi: 80 cm, spodnji rob: 60 cm, naramnica: D: 23 cm / 2. pol. 20. st. / Ribnica z okolico
73 ACCN 1410* Brassiere / synthetic fabric / L: 36 cm, bust: 80 cm, band bottom hem: 60 cm, strap L: 23 cm / 2nd half of the 20th cent. / Ribnica and the surrounding area



74

74 Inv. št. 2614* Steznik / platno / D: 50 cm, O prsi: 78 cm, pasu: 70 cm, spodnji rob: 100 cm / na prelomu iz 19. v 20. st. / Ribnica
74 ACCN 2614* Corset / linen / L: 50 cm, bust: 78 cm, waist: 70 cm, bottom hem: 100 cm / turn of the 20th cent. / Ribnica



75

75 Inv. št. 2602* Steznik / platno / D: 44 cm, O prsi: 102 cm, spodnji rob: 82 cm, naramnica: D: 30 cm / 30. in 40. leta 20. st. / Prigorica
75 ACCN 2602* Corset / linen / L: 44 cm, bust: 102 cm, bottom hem: 82 cm, strap L: 30 cm / 1930s and 1940s / Prigorica



76

76 Inv. št. 2608* Moška srajca / platno / D: 104 cm, O prsi: 112 cm, spodnji rob: 164 cm, rokav: D: 51 cm / 1. pol. 20. st. / Bukovica
76 ACCN 2608* Men's shirt / linen / L: 104 cm, chest: 112 cm, bottom hem: 164 cm, sleeve L: 51 cm / 1st half of the 20th cent. / Bukovica

77

77 Inv. št. 2610* Moška srajca / popelin / D: 77 cm, O prsi: 120 cm, spodnji rob: 136 cm, rokav: D: 58 cm / na prelomu iz 19. v 20. st. / Dane
77 ACCN 2610* Men's shirt / poplin / L: 77 cm, chest: 120 cm, bottom hem: 136 cm, sleeve L: 58 cm / turn of the 20th cent. / Dane

78 Inv. št. 2609* Moška srajca / popelin / D: 70 cm, O prsi: 122 cm, spodnji rob: 112 cm, rokav: D: 53 cm / na prelomu iz 19. v 20. st. / Dane
78 ACCN 2609* Men's shirt / poplin / L: 70 cm, chest: 122 cm, bottom hem: 112 cm, sleeve L: 53 cm / turn of the 20th cent. / Dane



79 Inv. št. 2611* Moška srajca / kotenina / D: 74 cm, O prsi: 120 cm, spodnji rob: 126 cm, rokav: D: 55 cm / 1. pol. 20. st. / Bukovica
79 ACCN 2611* Men's shirt / cottonade / L: 74 cm, chest: 120 cm, bottom hem: 126 cm, sleeve L: 55 cm / 1st half of the 20th cent. / Bukovica



80 Inv. št. 2613* Moška srajca / bombaž / D: 79 cm, O prsi: 114 cm, spodnji rob: 134 cm, rokav: D: 51 cm / do 70. let 20. st. / Podklanec
80 ACCN 2613* Men's shirt / cotton / L: 79 cm, chest: 114 cm, bottom hem: 134 cm, sleeve L: 51 cm / prior to the 1970s / Podklanec

81 Inv. št. 2569* Moške spodnje hlače / bombažni keper gradel / D: 93 cm, O pasu: 76 cm, boki: 118 cm / na prelomu iz 19. v 20. st. / Goriča vas
81 ACCN 2569* Men's underpants / cotton twill ticking / L: 93 cm, waist: 76 cm, hips: 118 cm / turn of the 20th cent. / Goriča vas



82 Inv. št. 2490* Moške spodnje hlače / porhant / D: 82 cm, O pasu: 82 cm, boki: 104 cm / 1. pol. 20. st. / Dane
82 ACCN 2490* Men's underpants / fustian / L: 82 cm, waist: 82 cm, hips: 104 cm / 1st half of the 20th cent. / Dane

83 Inv. št. 2491* Moške spodnje hlače / platno / D: 54 cm, O pasu: 86 cm, boki: 134 cm / 1. pol. 20. st. / Breg
83 ACCN 2491* Men's underpants / linen / L: 54 cm, waist: 86 cm, hips: 134 cm / 1st half of the 20th cent. / Breg



84 Inv. št. 2555* Moške spodnje hlače / damast / D: 39 cm, O pasu: 90 cm, boki: 125 cm / zač. 20. st. / Rakitnica
84 ACCN 2555* Men's underpants / damask / L: 39 cm, waist: 90 cm, hips: 125 cm / early 20th cent. / Rakitnica

85 P_TK_030** Moške spodnje hlače / porhant / D: 94 cm, O pasu: 44 cm (naguban), boki: 120 cm / 2. pol. 20. st. / Prigorica
85 P_TK_030** Men's underpants / fustian / L: 94 cm, waist: 44 cm (with an elastic band), hips: 120 cm / 2nd half of the 20th cent. / Prigorica



86 P_TK_034** Moške spodnje hlače / platno / D: 103 cm, O pasu: 84 cm, boki: 113 cm / 2. pol. 20. st. / Prigorica
86 P_TK_034** Men's underpants / linen / L: 103 cm, waist: 84 cm, hips: 113 cm / 2nd half of the 20th cent. / Prigorica

87 P_VM_007** Moške spodnje hlače / volneni triko / D: 125 cm, O pasu: 68 cm, boki: 68 cm / 70. leta 20. st. / Loški Potok
87 P_VM_007** Men's underpants / woollen tricot / L: 125 cm, waist: 68 cm, hips: 68 cm / 1970s / Loški Potok





88 Inv. št. 2543* Povož / žakard rips / D: 180 cm, Š: 13,5 cm / 1. pol. 20. st. / Otavice
88 ACCN 2543* Swaddling band / jacquard rep / L: 180 cm, W: 13.5 cm / 1st half of the 20th cent. / Otavice



89 Inv. št. 2544* Povož / žakard rips / D: 232 cm, Š: 10 cm / 1. pol. 20. st. / Otavice
89 ACCN 2544* Swaddling band / jacquard rep / L: 232 cm, W: 10 cm / 1st half of the 20th cent. / Otavice



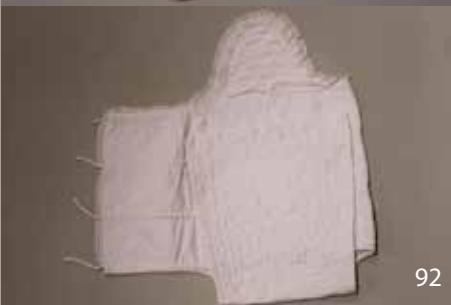
90 Inv. št. 2545* Povož / žakard rips / D: 200 cm, Š: 6 cm / k. 19. st. / Želimlje
90 ACCN 2545* Swaddling band / jacquard rep / L: 200 cm, W: 6 cm / late 19th cent. / Želimlje

91 Inv. št. 2546* Povož / žakard rips / D: 200 cm, Š: 6,5 cm / k. 19. st. / Prigorica
91 ACCN 2546* Swaddling band / jacquard rep / L: 200 cm, W: 6.5 cm / late 19th cent. / Prigorica



92 Inv. št. 2551* Pindekelček / pike, flanela / D: 87 cm, Š: 66 cm / 1. pol. 20. st. / Dolenja vas
92 ACCN 2551* "Pindekelček" – christening sack/blanket / piqué, flannel / L: 87 cm, W: 66 cm / 1st half of the 20th cent. / Dolenja vas

93 Inv. št. 2532* Srajčka za dojenčka / kaliko / D: 24 cm, O: 30 cm, rokav: D: 10 cm / 40. leta 20. st. / Trava, Loški Potok
93 ACCN 2532* Baby shirt / calico / L: 24 cm, C: 30 cm, sleeve L: 10 cm / 1940s / Trava, Loški Potok



94 Inv. št. 2524* Srajčka za dojenčka / popelin / D: 36 cm, O prsi: 68 cm, spodnji rob: 77 cm, rokav: D: 16 cm / 1. pol. 20. st. / Otavice
94 ACCN 2524* Baby shirt / poplin / L: 36 cm, chest: 68 cm, bottom hem: 77 cm, sleeve L: 16 cm / 1st half of the 20th cent. / Otavice



95 Inv. št. 2525* Srajčka za dojenčka / šifon / D: 36 cm, O prsi: 68 cm, spodnji rob: 70 cm, rokav: D: 16 cm / 1. pol. 20. st. / Otavice

95 ACCN 2525* Baby shirt / chiffon / L: 36 cm, chest: 68 cm, bottom hem: 70 cm, sleeve L: 16 cm / 1st half of the 20th cent. / Otavice



95

96 Inv. št. 2527* Otroška srajčka / kotenina / D: 43 cm, O prsi: 60 cm, spodnji rob: 86 cm / 30. leta 20. st. / Otavice

96 ACCN 2527* Children's shirt / cottonade / L: 43 cm, chest: 60 cm, bottom hem: 86 cm / 1930s / Otavice



96

97 Inv. št. 2528* Otroška srajčka / kotenina / D: 40 cm, O prsi: 60 cm, spodnji rob: 86 cm / 30. leta 20. st. / Otavice

97 ACCN 2528* Children's shirt / cottonade / L: 40 cm, chest: 60 cm, bottom hem: 86 cm / 1930s / Otavice

98 Inv. št. 2531* Otroški životek / bombaž / D: 24 cm, O: 60 cm / 30. leta 20. st. / Otavice

98 ACCN 2531* Children's bodice / cotton / L: 24 cm, C: 60 cm / 1930s / Otavice

99 Inv. št. 2523* Dolge otroške spodnje hlače / porhant / D: 70 cm, O pasu: 88 cm (nenaguban), boki: 80 cm / 40. leta 20. st. / Mala Hrovača

99 ACCN 2523* Long children's underpants / fustian / L: 70 cm, waist: 88 cm (no elastic band), hips: 80 cm / 1940s / Mala Hrovača

100 P_TK_032** Dolge otroške spodnje hlače / porhant / D: 73 cm, O pasu: 44 cm (naguban), boki: 108 cm / 2. pol. 20. st. / Prigorica

100 P_TK_032** Long children's underpants / fustian / L: 73 cm, waist: 44 cm (with an elastic band), hips: 108 cm / 2nd half of the 20th cent. / Prigorica



97

101 Inv. št. 2522* Otroška srajca s krilom / popelin / D: 89 cm, O pasu: 74 cm, boki: 120 cm, spodnji rob: 140 cm / 30. leta 20. st. / Žimarice

101 ACCN 2522* Children's shirt with a skirt / poplin / L: 89 cm, waist: 74 cm, hips: 120 cm, bottom hem: 140 cm / 1930s / Žimarice

102 Inv. št. 2597* Otroško spodnje krilo / popelin / D: 56 cm, O pasu: 52 cm (naguban), spodnji rob: 212 cm / 1. pol. 20. st. / Gorenja vas

102 ACCN 2597* Children's petticoat / poplin / L: 56 cm, waist: 52 cm (with an elastic band), bottom hem: 212 cm / 1st half of the 20th cent. / Gorenja vas



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